



# VAJJĀLAGGAM

STANZAS 1-203

वज्जालङ्गः : १-२०३ गद्यांशो

EDITED BY

N. A. GORE, M. A., D. Litt.,  
Librarian,  
*The Asiatic Society of Bombay,*  
Bombay-1

CONTINENTAL PRAKASHAN  
POONA 2

**Publisher**

**A. A. KULSHRKA**

**Cardinal Publishers,**

**124/13, Badli, New Delhi 2.**

**First Edition 1956**

**5th Revised Edition 1956**

**All Rights Reserved by the Editor**

**Price Rs. 3-0-0**

## PREFACE TO THE FIFTH EDITION

The first three hundred stanzas of the *Vajjālagga* were prescribed by the University of Bombay for the B. A. ( Pass ) Ardhamāgadhī Examination for 1946 and 1947. As the copies of the complete text edition of Prof Julius Laber were not available, I prepared an edition of the prescribed portion with an Introduction and notes and published it myself, the number of Ardhamāgadhī students for B. A. was so small that no publisher volunteered to publish it. Since 1947, the first two hundred stanzas of the *Vajjālagga* are being prescribed by some University or the other in the Bombay State, for the Ardhamāgadhī students preparing for the Intermediate Arts Examination. My friend Shri Anantrao Kulkarni, proprietor of the Continental Prakashan, offered to publish the Second Edition, comprising the first two hundred stanzas and I prepared it with a detailed Introduction, a literal translation, greatly amplified explanatory notes, a verse index and University Questions. The warm response given to it by the professors and students alike has enabled him to bring out three more editions. In this edition, which is thoroughly revised and amplified where necessary, questions set on the text at the I A Examination of the Bombay University for the years 1948 to 1953, and of the Poona University for the years 1948 to 1950, have been added which will enable the students to know what types of questions on the text may be expected. I hope, this revised edition will be found more useful to the students for whom it is meant.

My appeal to professors and students using this edition to favour me with their criticism and suggestions has gone unheeded so far. I request them once more that

they should not hesitate to point out flaws and shortcomings which they might notice during the course of their study and to send suggestions for improvement. They will be duly considered and thankfully acknowledged in the next edition if and when it is published.

My sincere thanks are due to my friend Shri. Anantrao Kulkarni for the publication of the present and its three previous editions.

Dr. Moghe Bungalow

Linking Road, Khar, Bombay 21

N. A. GORE

8th September 1956.

## INTRODUCTION

### ANTHOLOGIES IN SANSKRIT AND PRAKRIT

The *Vajjālagga* belongs to the class of literature called the Anthologies or collections of stray verses culled from various sources. The anthologies serve as valuable landmarks in literary history. For, they often cite verses of poets who are otherwise unknown to us. Works on rhetoric also share the nature of anthologies, for, they quote verses to illustrate their rules from various poets and works, though their names are not always specified. Though the anthologies that are available to us are of comparatively late date they preserve the work of much earlier poets. In Sanskrit more than eighty anthologies are known to exist as can be seen from the catalogues of manuscript-collections in India. M. Krishnamachariar, in his *History of Classical Sanskrit Literature*, Ch. 15, has culled in one place the information about these, but he has to content himself in many cases with the mere mention of the anthology and the name of the manuscript catalogue. Out of these, only sixteen or seventeen<sup>1</sup> are so far edited and published. The compilers of most of these Sanskrit Anthologies were Hindus.

But the Jains, too, have compiled Anthologies<sup>2</sup> of moral sayings. Munīcandra Sūri (died 1122 A. D.) has compiled the *Gāthā-Kośa*, a book of Prakrit verses. Samayasundara's *Gāthā Sāhasrī* (or a collection of 1000 verses) belongs to 1630 A. D. It is partly in Sanskrit and partly in Prakrit. Yet another anthology of Prakrit verses is *Bhavavairāgyaśataka* containing, as the name indicates,

---

1 For a list of these see my paper 'The *Padyataranginī* of Vrajanātha', in the *Poona Orientalist*, XI 45-56.

2 Winternitz-*Indian Literature*, II 574 f.

just a hundred stanzas, and deals with the vanity of existence, the inconstancy or fickleness of all earthly things, the wretchedness of Samāsa etc. and the sole remedy for all these evils which is recommended is the adoption of Jain religion.

The earliest extant Indian anthology is the *Sattasai* (or *Sat-sat* or *Gāthā-Sat-sat*) of Hāla in 700 Mahābhārata Prakrit stanzas in the Gāthā meter. Some scholars identify the Hāla with Śātavāhana or Śālvāhana, the well known Āndhra king of the 1st century A.D. But on linguistic grounds, he is considered his date as clearly false. He seems to assign it to the 5th century A.D. Hāla is probably not himself the compiler of the *Sattasai* but only the compiler's patron. In the *Sattasai* names of poets are mentioned after some of the verses though unfortunately we do not know anything of the lives of any of the poets so mentioned.

### THE DISCOVERY OF THE VAJJĀLAGGA

The *Vajjālagga* was first discovered by Dr. K. C. Bhattacharya in 1883-1884 in the *Manuscript Collection* of the *British Museum*.

## THE AUTHOR

In the third stanza of the *Vajjālagga* there occur the words वज्जालगं जयवल्लभं नाम, which on the authority of रत्नदेव, the author of the Sanskrit *Chāyā*, are taken to mean, "the *Vajjālagga* written by Jayavallabha" Ratnadeva further informs us that this Jayavallabha was a Svetāmbara Jain. We do not know anything more about this Jayavallabha. In Peterson's Fourth Report (Bombay, 1894), one Jayavallabha is mentioned as the author of the *Śilopadeśamūlā* but according to Dr Peterson himself, it is a mistake for Jayakīrti. It is to be noted that वज्जालगं जयवल्लभं नाम is an unusual and awkward way of referring to the name of the author. We say पाणिनीय व्याकरण, पातञ्जलं महामार्ग्यं, कालिदासीयं कुमारसम्भवं, but not पाणिनि व्याकरण, पतञ्जलि महामार्ग्यं, कालिदास कुमारसम्भवं. We, therefore, expect the name of the author of the *Vajjālagga* to be given as जायवल्लभं or जयवल्लभीयम्. All scholars beginning with Dr Bhandarkar, however, have accepted without demur, रत्नदेव's way of taking जयवल्लभं नाम as indicative of the author's name. It is with greatest diffidence, therefore that I wish to suggest that जयवल्लभं may stand for the Sanskrit जगद्धर्म and that it is to be construed as an adjective of वज्जालगं showing what the compiler hoped it to be <sup>1</sup>

---

1 Note the expression सकललोकामीष्टे ( इयं कइजणेहि रहए वज्जालगे सयल्लोयभिदुए ) in Stz. 794 which practically means the same as जगद्धर्म. Laber did indeed note that जयवल्लभं is the proper title of the Collection, whereas वज्जालगं is a technical designation. But he did not pursue the point further and contented himself by referring to 'the native tradition,' which makes out जयवल्लभं to be the name of the author. We must also observe that the compiler, whoever he was, refers to the work always as वज्जालगं ( in Stzs 3, 4, 5, and 795 in Stz. 794 as वज्जालगं ) and nowhere as जयवल्लभं.



It must, however, be conceded that the name *अव्यय* is indeed not altogether otherwise unknown among the Jains. One *अव्यय* of *अव्यय* is known to have copied to Subvint 1654 manuscript of the commentary of the teacher *अव्यय* as is known from Peterson's II Report p. 123.

## THE WORK

The *editio princeps* or the first published edition of *अव्यय* appeared in the celebrated Bibliotheca Indica Series of the Royal Asiatic Society of Bengal. But the complete edition as we have it today took very long time

to be published—about 30 years. The first part was published in 1914, the second in 1923 and the third and final in 1944. It is edited by Professor Julius Luber with

Sanskrit *Udaya*, extracts from the commentary of *R. Madhava* and index to the first lines and an Introduction. The variant readings for the first ninety-seven *stanzas* only are recorded. The editor had indeed prepared

list of all the variants and a valuable Word Index but unfortunately due to World War No 1 they were destroyed in England. Prof Luber's edition is based on

8 *Ms* which contain the text in the different recensions. The total number of the different *stanzas* handed down in these *Ms* is 1330 of which only 389 are common to all the *Ms*.

Prof Luber's edition, the text divided into 95 sections of *अव्यय* *अव्यय* *अव्यय* contains 795 *stanzas*, including the three concluding ones. As the *अव्यय* *अव्यय* *अव्यय* is a collection of *अव्यय* *अव्यय* composed by different poets (*अव्यय* *अव्यय* *अव्यय*) and

---

1. Dr. Luber's *Ms* evidently belonged to the short recension. The number of *stanzas* or *verses* is 704. The work is mentioned 4 subjects.

the aim of the compiler is to illustrate the three ends of man धर्म, अर्थ and काम (धर्माद्-तिवग-जुय) Jacobi in his Introduction to the *Bhavisayattakahā*,<sup>1</sup> says that though the compiler was a Śvetāmbara Jain, the verses are not all written by Jain poets. Only a few of them belong to Mahārāṣṭra and most of them to the rest of India.

## THE TITLE OF THE WORK

In the Mss a great variety is seen as to the name of the work वज्जालगं, विज्जालग, सज्जालग, विज्जाहलं, वज्जाधग, वज्जालभ (य), वज्जालग and वज्जावग are the forms noticed in Prakrit and विशाल्य, पयाल्य and प्रज्ञाल्य in Sanskrit. The Sanskrit *Chāyā* retains the form वज्जालग itself. This baffling diversity in the names of one and the same work is to be traced to scribal errors. For, in the fourth stanza of this work, a clue to the correct title is found. Of the eight Mss consulted by Laber, only one (B) reads वग्गालग here, and still reads वज्ज ति म०. If वग्गालग were the correct name according to B it should have read वग्ग ति य०. Similarly, only two (D F) read पज्ज ति य०, but they do not read पज्जालग. This would indicate that वग्गालग of B and पज्ज ति य० of D F are wrong readings due to scribal errors.

The correct title, therefore, should be held to be वज्जालग, formed from two *Deśi* words वज्जा = पदार्थ, Sk. पदार्थ, (a foot-path) which is used as a technical term denoting a collection of verses on one and the same subject<sup>2</sup> and लग = चिह्न. The वज्जालग thus means a work which is characterised by वज्जा 'a book whose sections are called

1 I am indebted to Prof H B Bhayani for supplying me with an English Translation of Jacobi's Introduction, Section 8.

2 In the younger recension of हल's सत्तसई also the verses are arranged in वज्जा.

वज्जल. As the word वज्ज, which is given in the Sanskrit titles noted above as corresponding *śīrṣa* for वज्ज does not mean the same thing as वज्ज it is better to retain the title वज्जल than change it to वज्जल. वज्जल. It should be noted however occurs as the name of a section in the two Sanskrit anthologies viz. the *वज्जलवज्जल* and the *वज्जलवज्जल* of वज्जल.

## THE VAJJĀLAGGA AND THE SATTASAĪ

Prof. Labor has found out on a comparison of these two works that out of the 795 stanzas of the printed text of the *Vajjālagga* as many as 76 can be traced to the *SattasaĪ*. He also believes from the words *सत्तसाई वज्जल* occurring in some MSS. of the *Vajjālagga* that Originally the *Vajjālagga* was calculated to contain 700 verses under the influence of Hille. *SattasaĪ* (lit. a collection of 700 verses). Though verses from the *SattasaĪ* are repeatedly quoted in the works on rhetoric, those from the *Vajjālagga* are not quoted anywhere in the *Alamkāra* Literature. As regards the contents, Prof. Labor remarks Although most of the verses [in the *Vajjālagga*] have erotic contents other sides of human life are considered to a greater extent than in Hille.

## THE LANGUAGE OF THE VAJJĀLAGGA

Though Jayavallabha, the compiler was a Śālistambī Jain, the poets of the several stanzas being mostly non Jain, as surmised by Jacobs, the language of the *Vajjālagga* is only Mahārāṣṭrī. The only trace of the Jain Mahārāṣṭrī that is noticeable is the *व-वृत्ति* e. *वज्जल, व-वृत्ति, वज्जल* Only four forms of Apabhraṃśa are noticed in the first two hundred stanzas viz. *वज्ज* (39) *वज्ज* (70) *वज्ज* (31, 93) and *वज्ज* (190).

## THE METRE

The *Vajjālagga* consists of stanzas which are all composed in the *Gāthā* metre. It is a मात्रावृत्त and is thus defined in the छन्दःकोश of रत्नशेखरसूरि (edited by Prof H. D Velankar, *Jou of the Bom Uni*, 1933, Vol II pt. 3),

सामन्नेण बारस अट्ठारस बार पनरमत्ताओ ।

कमसो पायचट्ठे गाहाए हुति नियमेण ॥

गाहाइ दले चउचउमत्तसा सत्त, अट्ठमो डुरुलो ।

एय वीयदळे वि हु नवर छट्ठो इ एगक्खो ॥

1 e. the normal scheme of a *gāthā* is as follows

First half 4+4+4/4+4+— — or — — — — + 4+ —

Second half 4+4+4/4+4+— + 4+ —

The *gāthā* with the caesura or *Yatī* after the first 12 mātrās in the first and the second halves is called *Pathyā*. A *gāthā* without the caesura in the first half is named *सुखविपुला*, that without the caesura in the second half is known as *जघनविपुला* while one without any caesura in both the halves is termed *सर्वविपुला*. Most of the verses in the portion of the text here edited conform to the *Pathyā* type. A few belong to the *Vipulā* type, e g 1, 25, 182, 194, 199 are *सुखविपुला* गायस, 8, 16, are *जघनविपुला* and 119 is *सर्वविपुला*.

## THE DATE OF THE VAJJĀLAGGA

It is very difficult to determine the exact period in which the *Vajjālagga* was written, and the fact that it is an anthology, a compilation of verses from other sources, adds to the difficulty. For even when we trace the verses in it to other works we cannot be sure that these other works are quoting the verses from the *Vajjālagga* only. It is likely that they may have been quoted from the original works of which the verse formed an integral part. I have found stanzas 12 and 13 of the *Vajjālagga* quoted

the *Kavyasudarsana* of Vāgbhaṭa (about 11th Century A.D.) and the *Gōchādharma* (1630 A.D.). Dr Bhandarkar found some verses in the *Lajjagga* quoted in the *Kavyasudarsana* (1100 A.D.). In stanza 461 Hila is referred to—*नमो नरै र्दृष्टे न सुखं तदा पश्यते* (लरी मोरि दृष्टे न सुखी दोषवर्ति गच्छित) That would fix the upper limit of the *Vajragga* at 500 A.D. But the occurrence of some verses in the *Gandavaho* in our text as observed by Dr Bhandarkar makes it later than 750 A.D. The lower limit is fixed by the date of the Sanskrit Chāyā on it. In the colophon of one of the Vās of the Chaya it is stated that Ramesvara composed it in the year 1393 at the request of Dharmacandra, disciple of Hemachandrapan, the head of the Pith Gaccha. Dr Bhandarkar believes that the year 1393 must be of the Vikrama era (i.e., 1396 A.D.) We can say the more that the *Lajjagga* must have been compiled between the 8th and the 13th centuries A.D. Unfortunately the names of the poets and works from which the verses are culled are not given. They would have helped us to determine the date more precisely.

## THE COMMENTARIES ON THE VAṬĀLAGGA

The *Journals* of Prof H D Velankar records three commentaries on the language. The *Chid of Ratnada* started to show also contains brief commentary. There at besides the *Vita*, one by Dharmachandra and another anonymous. But Prof Velankar says that these two are the same as the commentary of Ratnada.

॥ श्री ॥

# जयवल्लभं नाम वज्जालगं ।

## १ पत्थावणा ( प्रस्तावना )

सद्यन्नुवयणपकयनिवासिणि पणमिऊण सुयदेवि ।  
धम्मादतिवग्गजुय सुयणाण सुहासिय वोच्छ ॥ १ ॥  
अमयं पाइयकल्य पट्टिउ सोउ च जे न-याणाति ।  
कामस्स तत्ततात्ति कुणाति ते कए न लज्जति ॥ २ ॥  
विविहकइविरइयाण गाहाण वरकुलाणि धेत्तूण ।  
इय वज्जालगं विहिणा जयवल्लहं नाम ॥ ३ ॥

## 1 The Introduction

(1) Having bowed down to the goddess Sarasvatī, residing in the lotus-like face of the Omniscient (Jina) I shall declare the wise sayings of the good which are accompanied by the triad of Piety and others

(2) How are they not ashamed to discuss about the science (or essence) of Love, they who do not know (how) to study or listen to the nectar (-like) Prakrit poetry ?

(3) Having taken the excellent groups or clusters (lit families) of verses (gāhās) composed by various poets (this) Vajjālagga named Jayavallaha is duly compiled.

एकदा ये पाथवि ग्रन्थ वदितवन्ति वज्रपाह्वयी ।  
 ते ननु वज्रपाह्वयी वज्रमपि च वदुर्ह मयिषा ॥ ४ ॥  
 एते वज्रपाह्वयी तत्रां ओ वदुर्ह अवसरमि सया ।  
 पादवदन्त्यहं सो ह्यहिर तद् विलिखति य ॥ ५ ॥

## २ सोवारवग्गा ( मातुपद्मविः )

इदमि कर्त्तुं कर्म कर्त्तमि कथं पदं यथा इदमि ।  
 एते पदं यथाचे साचारं इदमि ह्येति ॥ १ ॥  
 एकदमसकथं वि तु अथा सीवारसेवमवसेव ।  
 अन्वुपारसविलसं ज्ञेयं ते ते मन्वुपारिषं ॥ २ ॥

(4) That indeed is styled *Vajrapahvay* in which are collected (1 or studied) many verses (*gāthā*) bearing on single subject for series (of stanzas) is called *Vajra*.

(5) He who always recites (or quotes) this *Vajrapahvay* (available) occasion will become *Prakrit* poet and be renowned (praise).

## 2 The Topic of the Listeners

(6) Poetry is composed with difficulty (and even when) poetry is composed its use or employment is difficult. When there is person to employ it, (appreciative) listeners are difficult to find.

(7) It is great words that on account of listeners like me indeed gives rise to special and extraordinary flavour (taste) (whether the poem is in) Sanskrit or Prakrit.

मुत्ताहलं व कव्वं सहावविमल सुवण्णसघडिय ।  
सोयारकण्णकुहरमि पयडियं पायड होइ ॥ ८ ॥

### ३. गाहावज्जा ( गाथापद्धतिः )

अद्धक्खरभणियाइ नूणं सविलासमुद्धहसियाइ ।  
अद्धच्छिपेच्छियाइ गाहाहि विणा न नज्जति ॥ ९ ॥  
सालकाराहि सलक्खणाहि अन्नन्नरायरसियाहि ।  
गाहाहि पणइणीहि य खिज्जइ चित्त अइतीहि ॥ १० ॥  
पयं चिय नवरि फुड हियय गाहाण महिलियाणं च ।  
अणरसिपहि न लब्भइ दविण व विहीणपुण्णेहि ॥ ११ ॥

(8) Poetry like an excellent pearl, pure by nature (faultless by nature) joined with good words (joined with 1. e set in gold) becomes (duly) manifest when declared (seen) in the ears of the listeners

### 3 The Topic of the Gathas

(9) Words that are but imperfectly spoken, charming smiles that are indeed accompanied by grace, and glances cast from the corners of the eyes cannot be (fully) known or appreciated without ( the knowledge of) Prakrit verses

(10) The heart is afflicted when the Prakrit verses as well as the beloveds who are adorned with figures of speech and words (also, ornaments) are endowed with grammatical accuracy, (also, are possessed of auspicious marks on the body) and are full of mutual attachment and flavour (also, are appreciative of mutual love) are not known (also, do not come)

(11) This is, however, quite clear that the heart of the Prakrit verses and of ladies is not known (also, won) by



सत्पुंसिषा सत्तया सार्धकायं च सत्सम्पत्तया ।  
 वरदामिनि न वाहा वादिज्जंती रसं देह ॥ १२ ॥  
 वाह्येण रसा भविकाय विषयमा करवन्नाय सत्तया ।  
 कस्त न हरेति दिवसं वाह्याय च सम्पत्तुस्तया ॥ १३ ॥  
 सन्तो वाहाऽ जप्ते बीतात्पी मय्य सत्तयापुटीतु ।  
 परमाद्यो नो तापे नो माप्ते सत्तयापुटीतु ॥ १४ ॥  
 वाहा क्वर वर्यं विविक्तज्जंती यवारहीपुटी ।  
 कीर तुक्कपुटीया क्वर वर्यं मीरवीपुटी ॥ १५ ॥  
 माहे मरिचिपुटी तुमे अहं सत्तयापुटीयं वि पविदिपि ।  
 मयारपुटीपुटीपुटीपुटीपुटी सत्तयापुटी ॥ १६ ॥

those who do not know the flavour just as wealth (is not obtained) by those who are devoid of merit.

(12) Like an excellent lady Prakrit verse, metrically perfect (also, who is her own mistress), of correct form (also, beautiful in form), having figures of speech and words (also possessing ornaments) and full of charming notes (also, talking sweetly) yields its flavour (also, pleasure) (only) when it is deeply gone into.

(13) Whose hearts are not attracted by the flavours of Prakrit verses, the graceful gestures of ladies, the words of the poets and the lispng words of children?

(14) All people confidently recite Prakrit verse in all assemblies. But their real meaning is known (only) by the highly clever persons.

(15) A Prakrit verse cries, miserable as it is, when learnt by rustic persons being harassed (a mutilated) like cow (milked) by persons who are slow at milking.

(16) O Prakrit Poetry you shall be broken or shortened

गाहाणं गीयाण तंतीसद्वाण पोढमहिलाणं ।  
ताण चिय सो दंडो जे ताण रस न-याणति ॥ १७ ॥  
छंद अयाणमाणेहि जा किया सा न होइ रमणिज्जा ।  
किं गाहा अह सेवा अहवा गाहा वि सेग वि ॥ १८ ॥

४. कव्वज्जा ( काव्यपद्धतिः )

चिंतामंदरमंथाणमायेप वित्थरमि अत्थाहे ।  
उप्पज्जाति कईहिययसायरे कव्वरयणाई ॥ १९ ॥  
रयणुज्जलपयसोहे त कव्वं ज तवेइ पडिक्ख ।  
पुरिसायंतविलासिणिरसणादामं मिव रस्तंत ॥ २० ॥

like a piece of sugar-cane being harassed ( while being recited ) by the rigid and hard jaws of the rustics

(17) That they do not know the flavour is itself the punishment for those who do not appreciate the flavour of Prakrit poetry, music, the stringed musical instruments and the grown up ladies

(18) That which is done by those who do not understand the metre ( and also, inclination ) does not become charming What is it ? A Prakrit verse or service ? Or rather both of them—the Prakrit verse and service

#### 4 The Topic of Poetry

(19) The jewels of Poetry are produced in the ocean of the hearts of poets which is churned by the churning rod of contemplation and which is vast and fathomless

(20) That is (true) Poetry which being graceful due to words, bright on account of arrangement and full of sentiments, thrills (lit. heats) every heart like the jingling girdle of a graceful lady playing the man, which brightens up the beauty of the foot due to jewels and excites the mate

पात्रपक्ष्मोमि रत्नो जो आम्बर ताह ब छिपमधिर्वाहि ।  
अयस्स य वासिपत्नीपक्ष्मस्त रति न बन्धवामी ॥ ११ ॥

सहस्र वि रण्य परे मार्गे पुनरप्य छिपमस्तह ।  
चौरा न्न कर्तं मन्दं वैशूण कद् वि निबन्ध ॥ १२ ॥

सहायसहर्मीक कय पय किं वि किं वि चित्तो ।  
इत्यदि कद् वि पात्रा चौरा अप्यं कर्तं कर्म ॥ १३ ॥

सहस्रसहं चोचदि बज्रियं सुककिर्यं कुर्वं मयुरं ।  
पुण्येहि कद् वि पात्रा ह्ये कर्म कर्तुं य ॥ १४ ॥

(1) We do not feel fully satisfied with the firstest production. Prakrit poetry the words of the clever people is water perfumed and cooled.

2. A poet arranges words with difficulty looks to the end and completes somehow (the poem) as a man like a thief who walks with difficulty to the door (of escape), climbs to the house as himself somehow having taken it away from the house).

अणवरयवहलरोमंचकंचुयं जणियजणमणाणंदं ।

ज ण घुणावइ सीस कट्ट पेम्म च किं तेण ॥ २५ ॥

सो सोहइ दूसतो कइयणरइयाइ विविहकट्टाउं ।

जो भजिऊण कुयय अन्नपय सुदर देइ ॥ २६ ॥

अत्थक्को रसरहिओ देसविट्ठणोऽणुणासिओ तुरिओ ।

सुहवचणो विराओ एए दोसा पढतस्स ॥ २७ ॥

दोसेयसदपलोट्ट महुरक्खरछदसाठियं ललिय ।

फुडवियडपायडत्थं पाइयकट्ट पढेयव्व ॥ २८ ॥

ललिप महुरक्खरण जुवदंजणवल्लहे ससिगारे ।

संते पाइयकट्टे को सक्कइ सक्कय पढिउ ॥ २९ ॥

(25) What is the use of that Poetry or love which does not create a robe of ample and constant horripilation, give delight to the minds of men and cause the head to nod ( with approval ) ?

(26) He appears charming, ( though ) finding fault with various poems composed by poets, who can put or use a beautiful word by removing an improper one

(27) Not pausing at the proper places, devoid of sentiment, unmindful of the place, full of nasal sounds, hasty or reciting fast, one distorting his mouth and one who sings out of tune—these are the defects of one who recites ( poetry )

(28) Prakrit poetry which is full of Deśī words, sweet-syllabled, composed in metres and graceful and is possessed of clear, lucid and perspicacious meaning should be studied.

(29) Who can be able to study Sanskrit (poetry) when there is Prakrit poetry which is graceful, sweet-syllabled, liked by ladies and full of the sentiment of Love ?

अनुदा दुहायमसी परीति ये लंपककल्पविह्वला ।  
 ते भद्रपदकर्मणिवाकिर्न वि सीते न कपयन्ति ॥ १० ॥  
 पद्मपदकल्पस्त भसी पदपदार्थं च विमिश्रं क्षेत्र ।  
 तादं चिय पणमासी पदिकल्प य के विचार्यन्ति ॥ ११ ॥

### ५. सख्यपदमा ( सख्यमपदतिः )

महर्षमि सखी महर्षमि सुरतक महर्षमया कच्छी ।  
 सुपणं उच कच्छु महं व-वापिमो कल्प संपूमी ॥ १२ ॥  
 सुवणो सुदण्डाणो माकिर्नती नि सुवज्जवपेण ।  
 छारेण वपणं विव मद्रिक्वरं विमलो होय ॥ १३ ॥  
 सुवणो व कुप्य विव अह कुप्य संकुले न चित्त ।  
 अह चित्त न जपय अह जपय कश्चिरो होय ॥ १४ ॥

(30) The ignorant persons who being deficient in metre and grammar recite ( poetry ) the madist of the learned do not understand his their head as ( as it were ) felled with the sword of the ya-brow

(31) Bow to Prakrit poetry and to him who created Prakrit poetry and we bow to them also who, after having studied understand it.

### 5 The Topic of the Good

(32) Th Moo ( was boy ) from the churning ( of the ocean ) be tr of gods ( Pāruṣṭa ) (also) was produced from th burning ( and ) goddess Lakṣmī ( too ) was born from the burning But tell me whence was born the good person We do not know hence he was produced.

(33) The good person pure by nature, being defiled by he weak d becomes exceedingly purer like rubbor (rubbed) w h ash.

(34) A good person does not get angry at all ; if he gets

ददरोसकलुसियस्स वि सुयणस्स मुहाउ विप्पिय कत्तो ।  
 राहुमुहमि वि ससिणो किरणा अमय चिय मुयंति ॥ ३५ ॥  
 दिट्ठा हरंति इक्खं जंपंता वेति सयलसोक्खाइ ।  
 एय विहिणा सुकयं सुयणा जं निम्मिया भुवणे ॥ ३६ ॥  
 न हसति परं न थुणति अप्पय पियसयाइं जपति ।  
 एत्तो सुयणसहावो नमो नमो ताण पुरिसाणं ॥ ३७ ॥  
 अकए वि कए वि पिए पिय कुणंता जयमि दीसंति ।  
 कयविप्पिय वि हु पिय कुणति ते इल्लहा सुयणा ॥ ३८ ॥  
 सव्वस्स एह पयई पियमि उप्पाइए पियं काउं ।  
 सुयणस्स एह पयई अकए वि पिए पियं काउं ॥ ३९ ॥

angry he does not think improper thoughts, and if he does think ( such unworthy thoughts ) he becomes ashamed ( of himself )

(35) How can offensive (words) escape from the mouth of a good person even though he is tarnished by excessive anger? The rays of the moon give out nectar even when in the mouth of Rāhu

(36) The Creator has done a good thing that He has created the good in this world, ( for ) they remove misery when seen, and they give all happiness when they speak

(37) They do not laugh at others they do not praise themselves, they speak hundreds of sweet words—this is the nature of the good We bow down to these people again and again

(38) There are seen in this world people who do good ( to others ) even when no good is done to them, or ( some good ) is done to them But rare are the good who do good ( to others ) even when they are wronged or harmed

(39) This is the nature of all people that good should

कृत्स्नं च मयासि मणिमी वि हससि हसिरूपं मयसि विपार्यः ।  
स ब्रह्म तुभ्यं सदाबो न-पाणिमो कस्तु सारिष्यो ॥ ३० ॥

नमस्तुति परमवपारं परीवपारं च विष्णुमयसि ।  
अदरयेहि च कृप्यसि सुपय ममी तुह सदावस्त ॥ ३१ ॥

वाहि विप पञ्चसं बहुषहि वि विं सुयेहि सुपयस्तः ।  
विशुक्कुरिष्यो रोसो मिर्सी पाहावरीह्म न ॥ ३२ ॥

१ १ कतिनात्म्यमदीय यत्पयविपयस्तः को कर्तुः ।  
भञ्ज वि सुपुरिसहेतुगिहिसारचकर्मदिय पुर्द्व ॥ ३३ ॥

be done ( : others ) when good is done to oneself. But  
is the nature of the good that they do good even when  
good is not done to them

4) You do not speak harsh words, even when ( harsh  
words ) are said to you ( empty ) smile and  
be good to you ( as ) you speak sweet words ( as return ) O  
good man who is like me, your nature is similar to your nature.

4) You do not harm others, and always you  
be good to others even when offended,  
O good man, your nature is similar to mine.

दोण अबुद्धरिउं पत्ते सरणागए पियं काउं ।

अवरद्धेसु वि खमिउं सुयणो च्चिय नवरि जाणेइ ॥ ४४ ॥

वे पुरिस्ता धरइ धरा अहवा दोहिं पि धारिया धरणी ।

उवयारे जस्स मई उवयरियं जो न पम्हुसइ ॥ ४५ ॥

पडिवज्जति न सुयणा अह पडिवज्जति कह वि दुक्खेहिं ।

पत्थररेह-ध्व समा मरणे वि न अन्नहा होइ ॥ ४६ ॥

सेला चलति पलए मज्जाय सायरा वि मेलुति ।

सुयणा तहिं पि काले पडिवन्नं नेय सिद्धिलति ॥ ४७ ॥

चवणतरु-व्व सुयणा फलरहिया जइ वि निम्मिया विहिणा ।

तह वि कुणति परत्थ निययसरिरेण लोयस्स ॥ ४८ ॥

(44) The good alone knows (how) to help a miserable person, to do good to one who seeks (his) shelter or protection and to forgive even those who have offended him

(45) The earth supports two (types of) persons, or rather the earth (itself) is supported by these two viz he who thinks of conferring obligations and he who does not forget the obligations conferred upon him

(46) The good do not undertake a thing and when they do undertake it, it is with great difficulty (But whatever they undertake) does not become otherwise even at the point of death like a straight line (inscribed) on a (slab of) stone.

(47) At the time of the deluge the mountains shake and even the oceans cross the limit But the good do not give up their undertaking even at that time.

(48) Though the good have been created as devoid of fruit like the sandal-tree by the Creator, still they serve the purpose of others with their own bodies



## ६ दुःखजन्मजा ( दुर्मनपद्मि )

दयदुर्मनजरस कपयं विरतरं दहलकयमकच्छायं ।

सैकुन्तं विमलितुयं कपयि न ह विममकं रिद्धं ॥ ४९ ॥

पट्टी वंछनीयो जलंवित्री विमलितुयुष्येभ्यो ।

ज्जिज्जवर्णिन्नु-अ लको लुक्काहिन्नु अ पविहार ॥ ५० ॥

वह्मसमेवज्जपणो दुग्गुहो ज्जिपिक्कज्जज्जमरपो ।

ताह वि ह मज्झावलिओ गम्ह लको नत्तरज्जवरिण्णो ॥ ५१ ॥

अदुलीओ दायुवयो ता महुरी योपयं सुई ज्ञाव ।

सुरज-अ लको जिज्जम्मि जीवज विरत्तमारस ॥ ५२ ॥

## 6 The Topic of the Wicked

(49) The face of the wretched wicked person is always like mass of evil rum in appearance and the pair of his eyes brow is ugly and is now seen to be serene.

(50) Lik person impaired or like a person who is too much the wicked person to be right, or crooked neck (with head) hanging down, and difficult to look at on account of his fearful eyes.

(1) B d wn wicked perso who like nail-paining torture causes split between the nail and the flesh ( < a par na friends > ) is double-faced and is cap bl to pltt g the bone ( < destroy the wealth > ) and at the same time is modill ( < facts modesty > ).

(3) The wicked like labour born of ignoble family ( < not as good as the earth > ) double-faced, and sweet ( < a bit of > ) what is mou h is fed produces harsh words ( < as oil > ) when the food is defaced ( < as worn off > ).

निद्धम्मो गुणरहिओ ठाणविमुक्को य लोहसमूओ ।  
 विंधइ जणस्स हियय पिसुणो वाणु-व्व लगतो ॥ ५३ ॥  
 जम्मे वि ज न हूय न हु होसइ ज च जम्मलक्खे वि ।  
 तं जपति तह च्चिय पिसुणा जह होइ सारिच्छं ॥ ५४ ॥  
 गुणिणो गुणेहि विहवेहि विहविणो होतु गत्विया नाम ।  
 दोसेहि नवरि गव्वो खलाण मग्गो च्चिय अउव्वो ॥ ५५ ॥  
 सत न देति वारंति देतय दिन्नयं पि हारंति ।  
 अणिमित्तवइरियाण खलाण मग्गो च्चिय अउव्वो ॥ ५६ ॥  
 परविवरलद्धलक्खे चित्तलिप मीसणे जमलजीहे ।  
 वक्कपरिसिक्किरे गोणसे व्व पिसुणे सुह कत्तो ॥ ५७ ॥

(53) The wicked like an arrow pierce the heart of a person on coming in contact (with them) being devoid of piety ( < discharged from the bow > ), lacking in good qualities ( < free from the bow-string > ), separated from the place ( < discharged from a particular posture > ) and produced of greed ( < fashioned from iron > )

(54) The wicked speak of a thing which did not happen in a life-time or cannot take place in lacs of lives in such a way that it appears to be plausible ( lit. similar to an existing things )

(55) Let indeed the virtuous be proud of their virtues and the prosperous of their prosperity But ( the wicked become proud ) of their defects or demerits The way of the wicked is strange indeed

(56) They do not give ( even if ) they have ( it ), they prevent another who is disposed to give and they snatch away what is given Strange indeed is the way of the wicked who become enemies without any cause !

(57) Whence can there be happiness while there is a

असमर्थमर्थात्तत्राणं कुलादिपुत्रकाणं धीवहीनानां ।  
 विद्वताणं को न वीह्य मितरसप्याणं च कलमयं ॥ ५८ ॥  
 एवं चित्पुत्राणां धीविद्वज्ज् न लज्जाभममर्हसि ।  
 सम्यो न च दक्षिणार्धं मूर्धन्यपरिधेष्टि चक्षुषे ॥ ५९ ॥  
 न साह्य कर्मभ्यधिक्ये अस्त्रं न धार्य वि विद्विर्मल्य ।  
 वदन्त्यं यदुरमुहं कललीर्धं को न वीह्ये ॥ ६० ॥  
 मा वज्रवह वीर्यमं पशुसै वदन्त्यं कर्मभ्यधिक्ये ॥  
 विद्वद्विपकर्मभ्यधिक्ये वदन्त्यं च कललीर्धं ॥ ६१ ॥

wicked person like the gowass-reptil who is attractive of the weak points of others ( < who seeks out the hole made by another animal > ), who isickle-minded ( < whose skin is spotted > ), fearful and talks in two different ways ( < whose tongue is split in two or lit, who has pair of tongues > ) and whose moves are crooked ( < who moves in zig-zag way > ).

(४) Who will not be afraid, as soon as they are seen, of the wicked ( who ) like the १-rovers-soules are unfit for consultation and admunistr too ( < against whom spells charms do not prevail > ), who are devoid of L, a, or not born in good families and who are devoid of feelings ( < bloods > )

(५) The one can see the madet of the wicked is a gre gus aded just as it ed arege that one is not bit by snake ( ) he it is encircling the foot.

(५) He does kra request ( < thundering of loud > ) but he is p. who he gone way ( < betes h ta h be lacks d l phants > ) who will not be at ad to a la ho h form of wicked person of heart l agout

जेहि चिय उम्भविया जाण पसाएण निगयपयावा ।  
 समरा टहन्ति विअ सलाण मग्गो च्चिय अउच्चो ॥ ६० ॥  
 सरसा वि दुमा दावाणलेण दज्झति सुक्खसमलिया ।  
 दुज्जणसगे पत्ते सुयणो वि सुह न पावेइ ॥ ६१ ॥  
 खलस्ज्जणाण दोसा गुणा य को वणिणउ तरइ लोए ।  
 जइ नवरि नागराओ दोहि जीएसहस्सेहि ॥ ६२ ॥

### ७. पित्तवज्जा ( पित्रपद्धतिः )

एकक चिय सलहिज्जउ दिणैसद्वियएण नवरि विज्वहणं ।  
 आजम्म एकमेककेहि जेहि विरहो श्रिय न दिट्ठो ॥ ६५ ॥

fraud and deceit and like the dogs turn away their face when their purpose is served

(62) The Śabarās burn the Vindhya on which they were born ( and brought up ) and through whose favour they displayed their valour Strange indeed is the way of the wicked !

(63) Even the fresh ( living ) trees are burnt by conflagration when they are connected with dried up ( dead ) ones The good cannot experience happiness if they are in the company of the wicked

(64) Who can be able in this world to describe the faults and the merits ( respectively ) of the wicked and the good, except, if at all, the king of snakes ( i e Śeṣa ) with his two thousand tongues

### 7 The Topic of the Friend

(65) The maintaining ( of the friendship ) between the Sun and the Day is alone praiseworthy, ( for ) during the whole of their lives or existence they have not been separated from each other

परिवर्त्तं विजयदशरथं वीर्यं अक्षय्यं सुखं  
सूरी न विजयं विद्या विद्या वि न सुखिण्यमि ॥ ६१ ॥

मित्रं पश्यत्यसमं स्मरिष्यति न न हीरं किं तेन ।  
अदिवाप्य मित्रं न आव्य आवहूय परमं ॥ ६२ ॥

तं मित्रं कायस्य न सिरं वासस्यमि वेत्तव्यमिति ।  
अत्रिद्विद्विभक्तिवाक्यस्य न न परमं न ॥ ६३ ॥

तं मित्रं कायस्य न मित्रं वासस्यमि सिरं ।  
उपपन्नं वीर्यमार्थं सङ्गमनेन न मत्स्य ॥ ६४ ॥

समुच्चयं विमुक्त्यर्थं यं यथा वाप्यति न वि परिवर्त्तं ।  
पराङ्मुखं वसुधाय समं ह्यस्य वीर्यविद्यो अप्या ॥ ६५ ॥

(66) The uninterrupted acceptance (of friendship or association) between the two - a, the Sun and the Day appears beautiful. The Sun is not (found) without the Day nor does the Day exist in separation from the Sun.

(67) What is the use of friendship which is not like that of milk and water which (milk) increases when it (water) is mixed and (water) rises first when (milk) flows.

(68) That (person) should be made friend who will not indeed turn his face in adverse time and place, like a bullock draw wall.

(69) The (person) should be made friend who is like black black which does not lose its colour (even) when it is washed with water.

(70) What is at the grass has undertaken for those possessed of merits or those devoid of them, they can surely carry out. Observe that Siva has allowed his self to be transported on the back of the Bull.

द्विज्जत्त सीस अह त्तेत्त कंधणं चयत्त सत्थदा लच्छत्री ।  
 पटिचत्तपालणे सुत्तुरिमाण ज होए स दात्त ॥ ७१ ॥  
 दिट्ठलोहमंकलाणं अज्जाण वि विचितापासवधानं ।  
 ताणं धिय अहिद्वयर घायायपं कुलीणस्त ॥ ७२ ॥

### ८. नेहवज्जा ( स्नेहपद्धतिः )

चक्रो धयालिज्जद्द पुण्णिमाण अद्द पुण्णिमा वि च्चद्वेण ।  
 समस्तुत्तुक्खाद्द मणे पुण्णेण रिणा ण लद्धमति ॥ ७३ ॥  
 एक्ककाण नवारि नेहो पयासिओ तिद्वयणमि जोण्णाए ।  
 जा द्विज्जद्द क्षीणे सत्तहरेमि च्चद्वे यद्दुत्ते ॥ ७४ ॥  
 द्विज्जद्द क्षीणमि सया यद्दुद्द यद्दुत्तयमि सव्विमेसं ।  
 सायरससीण छज्जद्द जयमि पटियत्तानिच्चाए ॥ ७५ ॥

(71) Let the head be cut or the imprisonment ( come )  
 or let all their wealth depart from them The food are  
 prepared for whatever befalls them in the carrying out of  
 their undertaking

(72) To a nobly born person the bond of words is  
 stronger than the heavy iron fetters or various other  
 bondages

### 8 The Topic of Friendship

(73) The moon is brightened up by the full-moon night  
 and the full moon night by the moon ( Persons ) whose  
 happiness and misery is similar are, I believe, not found  
 without merit

(74) The moon light which diminishes when the moon  
 wanes and increases when the moon waxes alone has  
 manifested ( true ) friendship in the three worlds

(75) Carrying out of the acceptance ( of friendship )  
 appears beautiful in the world ( in the case ) of the ocean

पङ्क्तिर्ल वीज सती पुष्पमिच्छेयत्तु होर जीवत्स ।  
 वृष्टिमी न दूरे नन्द र्जो हृष्टपल्लवार्त्त ॥ ७१ ॥  
 वृष्टिवा न दूरं सञ्जयचित्ताय पुष्पमिच्छेयार्त्त ।  
 ययवृष्टिमी वि र्जो म्मासात्तु हृष्टपल्लवार्त्त ॥ ७२ ॥  
 तिष्ठे वि हृ होर सुखं नय वि न पार्यति नयसेयार्त्त ।  
 वृष्टिमी वि र्जो सुखिन्नुर्त्तु पुष्प हृष्टपल्लवार्त्त ॥ ७३ ॥  
 यमेव क्व वि कस्त वि केव वि तिष्ठेय होर पार्यीत्यै ।  
 कस्तपयत्तु यत्तु कि कस्त येव विपरीत्यै ॥ ७४ ॥  
 कस्तो उन्मत्त रती कस्तो विपरीत्यै वृद्धपल्लवार्त्त ।  
 सुपयत्तु यत्तु मेहो न नय वृष्टिपल्लवार्त्त वि ॥ ८ ॥

and the moon, which ( former ) ebbes as ( the latter ) waxes and increases ( volume ) when it waxes.

(6) An individual whose acceptance ( of friendship or love with another ) is brought about by destiny is not ( really ) distant to him even though staying far away like the moon from the beds of lotuses

(7) To the hearts of the good those who have met before are not ( really ) distant though staying far away. The Moo does console the beds of lotuses eve while remaining in the sky

(78) Eve when ( friend or lover ) is merely seen people experience happiness though intimate ( or physical ) contact not obtained. The Moo brings great happiness be ( ght ) crosses tho gh staying far away

(79) In the same way some one is somehow attracted when somebody is ( met ) seen. What has the ( day ) to do with the Su has her bloom ( when he is seen )

(8) What does the Su rise and when do the beds

## ९. नीइवज्जा ( नीतिपद्धतिः )

जं जस्स मम्ममेयं चालिज्जंतं च दूमए हिययं ।  
 तं तस्स कण्णकडुयं कुलेसु जाया न जपति ॥ ८१ ॥  
 स्तेहि अस्तेहि य परस्स किं जपिणहि दोसेहि ।  
 अत्थो जसो न लब्भइ सो वि अमित्तो कओ होइ ॥ ८२ ॥  
 अप्पहियं कायव्वं जइ सक्कइ परहियं च कायव्वं ।  
 अप्पहियपरहियाणं अप्पहियं चेव कायव्वं ॥ ८३ ॥  
 पुरिसे सच्चसमिद्धे अलियपमुक्के सहावसंतुट्ठे ।  
 तवधम्मनियममइए विसमा धि दसा समा होइ ॥ ८४ ॥

of lotuses bloom? The friendship of the good does not vanish from an individual even when they stay far away from it.

### 9 The Topic of Prudent Conduct

(81) Those who are born in noble families do not speak to a man words which are painful to the ear, are cutting to the quick or afflict the heart when uttered

(82) What is the good of mentioning the defects of others whether they really exist or not? (By doing so) no money nor fame is obtained and that other person is made an enemy

(83) One must do one's own good, if possible, good should be done to others (But out of the two) one must do (first) what is beneficial to oneself

(84) In the case of a person who is truthful, free from falsehood, contented by nature and observes the rules or piety and penance even in an adverse condition becomes smooth (or favourable or bearable)



सीकं वरं कुलाग्रे शक्तिर्दं मानवं च रोवाग्री ।  
 विरजा रज्ज्वाय वरं लना वरं सुखं वि तवाग्री ॥ ८१ ॥  
 सीकं वरं कुलाग्रे शक्तिर्दं मानवं च रोवाग्री ।  
 वाम्बाय वरं लना वरं सुखं वि तवाग्री ॥ ८२ ॥  
 वं वि लमेय लमाग्री वाम्बाय वं न न वाम्बाय ।  
 वं च लविरजा नमिरी तिसु तेसु मत्तविषा उपरी ॥ ८३ ॥  
 लमेय लमाग्री वाम्बाय लमेय लमेय ।  
 लो नवरी माहुसाय वेवाय वि वाम्बाय ॥ ८४ ॥  
 लमेय वाम्बाय वरिस्तो मास्य विषयो कुलोवमे सुते ।  
 कुलासक्तं च जग्मे मास्य वाम्बाय लमेय ॥ ८५ ॥

(85) Good conduct is better than (good) family ; poverty is preferable to disease learning is better than a kingdom and forgiveness is better than great penance.

(86) Good road it is better than (good) family What is the use of the family devoid of good conduct ? Lotusess grow in mud but they are not indeed soiled (by it).

(87) The earth is adorned by these three—the strong or powerful person who is indeed forgiving, the rich who is not proud vain and the learned who is modest.

(88) He who trials the inclination, does not disclose weak points and declares or manifests the good qualities (of others) becomes famous not only of men but also of gods.

) The year is spoiled by missing festival, the day by unwholesome food, the life by bad wife and

छन्न धम्मं पयढं च पोरिस परकलत्तवचणय ।  
गजणरहिओ जम्मो राढाइत्ताण संपडइ ॥ ९० ॥

### १०. धीरवज्जा ( धीरपद्धतिः )

अप्पाणं अमुयता जे आरंभति दुग्गम कज्ज ।  
परसुहपलोइयाण ताण कह होइ जयलच्छी ॥ ९१ ॥  
सिग्घ आरुह कज्ज पारद्ध मा कहं पि सिढिलेसु ।  
पारद्धसिढिलियाइं कज्जाइ पुणो न सिज्झति ॥ ९२ ॥  
अच्छुड ता इयरजणो अगे च्चिय जाइ पचभूयाइं ।  
ताह चिय लज्जिज्जइ पारद्ध परिहरतेण ॥ ९३ ॥  
झीणविहवो वि सुयणो सेवइ रण्णं न पत्यए अन्न ।  
मरणे वि अइमहग्घं न विविकणइ माणमाणिकं ॥ ९४ ॥

(90) Practice of religion in private, and the display of valour in public, avoiding ( contact ) with another's wife and life without a stigma is possible for the fortunate ( people only )

### 10 The Topic of the Brave

(91) How can those who begin a difficult work without throwing themselves heart and soul into it and look to the faces of others ( for help ) achieve the glory of success ?

(92) Begin a work quickly and do not at all slacken your efforts when it is begun, ( for ) works which are slackened after they are undertaken are not accomplished again

(93) Let alone other people, the man who leaves off (unfinished) what he has begun, becomes ashamed of the very five elements which reside in his body

(94) A good person when his wealth diminishes resorts to a forest, he does not entreat another Even when on

संवादिबन्धविषयविषयवर्तमानविषयवर्तमानविषयवर्तमान ।  
मन्वादिबन्धविषय विषय करेय चीनी समाप्त ॥ १०६ ॥

## ११ साहसब्रज्या (साहसपद्मविः)

साहसमयमेवैतो पश्य विपश्चिद्वै न संशयो ।  
 मोक्षसमयमेतेषां राहुणा कथञ्चिन्मी र्त्तदा ॥ १०७ ॥  
 तं किं वि तादृशं साहसं च साहसि साहसज्ञाना ।  
 तं याविद्धय विष्णो पर्युद्धी हृष्य विजयतीर्त्त ॥ १०८ ॥  
 यन्महत्त यत् हृष्यतीति सावय द्वीव निम्नको वरयो ।  
 जन्ममयसापेक्षसहसर्त्तमयसाय जीरणं ॥ १०९ ॥

courage the mountain Maru is like snow heaven is like  
the courtyard and the sky is within the reach of hands and  
the ocean are like greenish.

(106) A resolute person accomplishes his undertaking disregarding th. i.e. whether the work undertaken was helped forward, brought about or destroyed or whether it is being brought about, disturbed or favoured.

## 11 The Topic of Dangling Comma

(10") There is no doubt that person who resorts to daring courage achieves what he desires in his heart, for with his mind at the head (for his body) follows the Moon.

(106) These two are daring by nature accomplish by means of boldness some incomprehensible daring deed, he is considered when the Fate turns way its face and shows its hand

(109) The earth heaves, the oceans are gusted and the fate is dreamed due to the resolute persons who have obtained him by boldness in difficult undertaking.

अगणियसमविसमाणं साहसहृगे समारुहताणं ।  
 रक्खइ धीराण मण आसन्नमयाउल्लो वइवो ॥ ११० ॥  
 त किं पि कम्मरयणं धीरा ववसति साहसवसेणं ।  
 जं धम्महरिहराण वि लग्गइ चित्ते चमक्कारो ॥ १११ ॥  
 धीरेण सम समसीसियाण रे दिव्व आरुहतस्स ।  
 होहिइ किं पि कलकं धुव्वत ज न फिट्ठिहिइ ॥ ११२ ॥  
 जह जह न सम्पइ विहिवसेण विह्वन्नकज्जवारिणामो ।  
 तह तह धीराण मणे वहुइ विउगो समुच्छाहो ॥ ११३ ॥  
 फलसंपत्तीए समोणयाइ तुगाइ फलविपत्तीए ।  
 हिययाइ सुपुरिसाण महातरुण व सिहराहं ॥ ११४ ॥  
 हियए जाओ तत्थेव वट्ठिओ नेय पयडिओ लोए ।  
 ववसायपायवो सुपुरिसाण लक्खिज्जइ फलेहिं ॥ ११५ ॥

(110) The fate which is overcome by fear steadies the mind of the resolute persons who climb up the mountain of daring, disregarding the difficult and smooth courses (or level paths)

(111) The daring persons undertake (and accomplish) an excellent work, having seen which even the Creator, Visnu and Śiva are astonished in their mind

(112) O fate, in trying to rival with the bold persons such a stigma will attach to you as will not disappear even by washing

(113) When the result of an undertaking which is foiled due to the power of Fate is not accomplished, the enthusiasm of the resolute persons is redoubled

(114) The hearts of the self-possessed persons like the tops of big trees become modest by the attainment of fruit and are elevated by the destruction of the fruit.

(115) The tree in the form of resolution (or energy)

वदनायकं विदुषी विदुस्तस्य विदुःश्रवणतनुदुर्लभम् ।

विदुःश्रवणेन ज्ञतो ज्ञतव मयं किं न वज्रसत् ॥ ११६ ॥

आहस्य सत्पुत्रिणां हि दुःखमन्वसापत्तिरहितपरिधिः ।

वज्रमार्गमा दौर्हिते निष्पन्ना वदुः शिरं वदते ॥ ११७ ॥

न मनुस्मृत्यस्य वचो मग्ने कमस्तस्य नैव सीदते ।

वदतापचापरे सुपुत्रिणां सत्पत्नी पुत्रं वदत ॥ ११८ ॥

तद्विषयार्थमशब्दात् नित्यैकवज्रमवशिष्टम् ।

तद्विषयपुत्राणां न सुपुत्रिणां न तु विषयार्थस्यम् ॥ ११९ ॥

of the good people grow in (their) hearts, reached just that and (though) not manifested in the world, is indicated by means of the first.

(116) Prosperity is the fruit of resolution, and extricating of people difficulties that of prosperity Fame (is obtained) by helping the distressed or people who are adverse and so is not glory enough?

(117) How can the activities in an undertaking begun by the good people, who have given their heart to lofty deeds, become fruitless for long time.

(118) The Goodness Lakṣmī does not reside on the chest of the man with the matter of lotuses nor in the milky ocean but certain dwell in the ocean of resolution (energy or effort) or the good people.

119 There is no respite to the hearts of the good people like the horses of Sun-chariot, who are busy with the activities of the (particular) day (<busy with the commencement the Day>) and who are solely given to accomplishing the work of their friends (<the Sun>).

## १२. दिव्वज्जा (देवपद्धतिः)

अत्थो विज्जा पुरिसत्तणं च अस्माइ गुणसहस्साइ ।  
 दिव्वायत्ते कज्जे सव्वाइ नरस्स विहत्ति ॥ ११० ॥  
 सत्थत्थे पादियस्स वि मज्जेणं एइ किं पि त कज्जं ।  
 ज न कहिउ न सहिउ न चेय पच्छादुं तरइ ॥ १११ ॥  
 जइ विसइ विसमविवरे लघइ उर्यहि करेइ ययसायं ।  
 तइ वि हु फल न पावइ पुरिसो दिव्वे पराहुत्ते ॥ ११२ ॥  
 नग्घति गुणा विहत्ति धंधवा घल्लहा विरज्जति ।  
 ववसाओ न समप्पइ नरस्स दिव्वे पराहुत्ते ॥ ११३ ॥  
 जं ज टालं लंबइ एत्थ गहिकण वीसमउ जत्थ ।  
 सा सा तवत्ति तुट्ठउ नरस्स दिव्वे पराहुत्ते ॥ ११४ ॥

## 12 The Topic of the Fate

(120) Wealth, learning, valour and thousands of other virtues—all these are rendered useless when the work is dependent on fate

(121) An undertaking reaches a stage in its middle which it is impossible to describe, bear or conceal even in the case of a man who has closely followed the dictates of the scriptures

(122) Even if a man enters a difficult cave, crosses the ocean and carries on trade, still he does not get any fruit if the fate is opposed to him

(123) If the fate is opposed to a man, his virtues are not respected, his relatives are disaffected, the persons dear to him lose their love for him and his undertakings are not completed.

(124) If the fate is opposed to a man, whatever branch

न नयनेदि न कीदृश द्विदण्ड वि अ न विस्तिर्य कइ वि ।  
त त सिरेमि निबद्ध नरस किमे पणुसै ॥ ११९ ॥

### १३ विहिषज्जा ( विनिपद्मि )

नहिज्जा विहिषा सख्खी वि सूरस होय जायमय ।  
हा विज्जपरिष्यं कवद्धिज्जा को न कासेय ॥ १२० ॥  
को पण्य सवा सुद्धिमो कस्स व लच्छी पिरय पैम्माई ।  
कस्स व न होय लच्छय मय को विहु व खंदिमो विहिषा ॥ १२१ ॥  
उत्ताव नीदा नीत्या वि उत्ताया तुंति लक्खण-कमेव ।  
विहिपरिणम्मियक्खजं इदिहवम्मा न-कापेति ॥ १२२ ॥  
नहिषा अं चिय हिदिपं वक्काहवुत्थिपं केव पपेय ।  
पक्खा को वि पल्लो अइ करिकं नहु लक्खी ॥ १२३ ॥

he clings to and eats poon, breaks down with crashing sound

(125) If man fat is not favourable (to him) such things betail him (lit fall do : on his head) as are not (eye) see with the eye or thought of in the heart.

### 13 The Topic of the Destiny

(126) By destiny the Moon is made to wane (lit. is broken up) and the Sun has to set. Alas! Who is not swallowed by the due to the working of destiny?

(127) Who is all happy this world? Whose prosperity and affluence remain constant. Who does not stumble. He who is not influenced by destiny.

(128) Those who are exalted become lowly and the humble ones raised up moment. The matter which is changed or brought about by fate is not known even by the Son or the Creator.

(129) The creator is not able to change whatever he writes on one's brow forehead due to one's destiny even if he is pleased afterwards.

किं करह किर वराओ साहसववसायमाणगरुओ वि ।  
 पुरिसो भगपयावो विहिणा विवरीयरूवेण ॥ १३० ॥  
 चेणिण वि महणारभे पेच्छह जं पुव्वकम्मपरिणामो ।  
 उप्पज्जइ हरह विस कणहस्स घणत्थणा लच्छी ॥ १३१ ॥  
 विहिविहियं चिय लव्वमइ अमयं देवाण महुमहे लच्छी ।  
 रयणायरंमि महिण हरस्स भाण विस जाय ॥ १३२ ॥

### १४. दीणवज्जा ( दीनपद्धतिः )

परपत्थणापवन्नं मा जणणि जणेसु एरिसं-पुत्तं ।  
 उयरे वि मा धरिज्जसु पत्थणमगो कओ जेण ॥ १३३ ॥  
 ता रूवं ताव गुणा लज्जा सच्चं कुलक्कमो ताव ।  
 ताव च्चिय अहिमाणो देहि त्ति न भण्णए जाव ॥ १३४ ॥

(130) What can an unfortunate man, whose valour is rendered futile by adverse Destiny, do even though he may be eminent in daring courage, endeavour and self-respect.

(131) Both were present at the beginning of the churning (of the ocean) Still, observe the result of destiny S'iva got poison and Viṣṇu received Laksmī of plump breasts

(132) Whatever is ordained by destiny is alone obtained When the ocean was churned, the gods got nectar, Viṣṇu received Laksmī and S'iva had poison as his share

### 14 The Topic of the Poor

(133) O mother, do not give birth to such a son as is given to begging of others and do not even bear him in your womb who does not grant or fulfil another's request

(134) So long only as a man does not say, 'Please, give



स्वियगुणं वि द्धु लङ्घ्यं वीर्यं वरदेव विविधं सुखी ।

वापय वि न वीर्यं जग्युर्ध्वं पथान्मपय ॥ ११५ ॥

परपरपरीह द्विपयं गीह्य भोक्तुं बन्धुमर्जमि ।

नास्य सुखसाधन्यं देह्यति परं मर्त्यतस्त ॥ ११६ ॥

निसिधिरर्जति सयंता उपदिशतं अलङ्घ्य पवनेन ।

वदन्तिनुति ह्य वेता देह्यर्जतं पेष्य ॥ ११७ ॥

### १५. वारिहयज्ञा ( वारिहयपद्धतिः )

वारिहय दुग्धं गुणा वारिहयं वि वीर्युरितेहि ।

पातुण्यस्तु लङ्घ्यं य वस्येष्टु य पवहा कुति ॥ ११८ ॥

as there are beauty, virtues, modesty, truthfulness, noble family and self-respect ( in him )

(135) In this world the fire has made a poor man lighter than even grass and cotton. Why is it (then) not carried off by the wind. Due to the fear of being requested ( for help ) by him

(136) When man has to beg ( i.e. to say please give me ) of others his heart trembles, the tongue rolls about in the throat and his lustre on his face disappears.

(137) Observe the difference between those who give ( charity ) and those who receive ( favours from others ). The clouds become dark when they receive with efforts the water from the ocean and they become white indeed when they g ( on water )

### 15 The Topic of Poverty

(138) O poverty your merits though concealed by self possessed people become manifest when the guests, festivals and adversities come.

दारिद्र्य तुज्झ नमो जस्स पसाएण परिसी रिद्धी ।  
 पेच्छामि सयललोप ते मह लोया न पेच्छति ॥ १३९ ॥  
 जे जे गुणिणो जे जे वि माणिणो जे वियद्वसंमाणा ।  
 दालिद्व रे वियद्वखण ताण तुमं साणुराओ िसि ॥ १४० ॥  
 दासति जोयसिद्धा अंजणसिद्धा वि के वि वीसति ।  
 दारिद्रजोयसिद्ध मं ते लोया न पेच्छति ॥ १४१ ॥  
 जे भग्गा विहयसमीरणेण वक ठवति पयमगं ।  
 ते नूण दालिद्वोसटेण जइ पज्जलिज्जति ॥ १४२ ॥  
 किं वा कुलेण कीरद किं वा विणएण किं व रूवेण ।  
 घणरहियाण सुंदरि नराण को आयरं कुणइ ॥ १४३ ॥

(139) O poverty, I salute you through whose favour such is my supernatural power—I see all people ( but ), they do not see me !

(140) O poverty, you are wise ( indeed ) as you feel affection for those who are meritorious, self-respecting and honoured by the learned

(141) Those who have (even) mastered yoga (or magic) are seen, and some who possess (even) supernatural powers by magic ointment are seen ( by others ) ( But ) the people do not see me who possess the charm of poverty

(142) Those who walk in a crooked manner being marred by ( lit broken ) by the gout or rheumatism in the form of wealth are indeed made straight, if at all ( jai ) by the medicine of poverty

(143) O beautiful lady, what is the use of noble family, modesty or handsomeness ? Who respects people devoid of wealth



जम्मादिणे यणनिपटणभाण दिग्गति धाउण्डेगे ।

पाणो ज नीयरया मंत्तं सं र्परिमादप्यं ॥ १४९ ॥

दिट्टुडे जरनियए तए य सुपत्ताई उत्तमंगसु ।

जाह होइ ताह ताह जइ पाणो ता किं न पउजत्तं ॥ १५० ॥

### १७. मेययरज्जा ( मेयकपटतिः )

ज मेययाण बुक्कय चारिसजिज्जियाण नरणाए ।

त होउ तुए रिऊणं आया ताणं पि मा होउ ॥ १५१ ॥

भूमीसयणं जरनीरययणं धम्मनय भिक्कया ।

मुणियरियं दुग्गयसेययाण धम्मो पर नसिध ॥ १५२ ॥

ing as in such a state one can speak whatever one likes, and do whatever appeals to his mind and there is no fear of infamy

(149) I think it is the influence of milk (from the nurse's breasts) that the masters are devoted to the lowly, (for,) since the day of their birth they are handed over to (lit placed on the laps of) the wet-nurses for fear of the drooping of (their mother's) breasts

(150) If the masters were like a tree which places the quantity of water (also, the multitude of the ignorant and unworthy persons) below, and nice leaves (also, worthy persons) on their tops (also, heads) what would not be enough?

### 17 The Topic of the Servants

(151) O King, let your enemies experience the suffering which is undergone by servants devoid of character, or rather let it not be experienced even by them.

(152) The wretched servants sleep on the ground,  
य ?

अहं नाम कइ ब लीकन होइ तुलसीब वैषयज्जगरत ।  
 ते नवजयसमापाहर्ष ब बिग्रीवससपदि ॥ १५१ ॥  
 अहंनिगडो ति बममिमि होइज पदि बरिइ बरिइ बरिइ ॥  
 आतिदिबहुं जरल ब तुह पनु दानि बिब न निहं ॥ १५२ ॥  
 अमलकहो पनपी ॥ नाह लखलख वैषयज्जगरत ।  
 अहं पुन पन्थि पन्थिमी बि ताको तुम आजो ॥ १५३ ॥  
 पनलख लख नदिमंलकनि का तयपन लमलीली ।  
 बरिहुंनलपुहं मायपन ओ रै पनबिबहुं ॥ १५४ ॥  
 बरिनिहंति तुम अहं बरिनिहंति तुमलपन नीलेहं ।  
 लखलखसिपसरी सुपनि बरिनिहंति ॥ १५५ ॥

wear worn out clothes, observe calibacy and have to beg,  
 they ( thus ) follow the behaviour ( or, lead the life ) of an  
 ascetic. But ( they ) get no religious merit ( for it ).

(153) If indeed the servants get little happiness by  
 chance it is through hundreds of difficulties like the  
 mooring to beave of ascetic.

(154) O King, you may be devoted to religion, ( but )  
 we go way now W have never seen your liberality  
 Like the shot of elephant down in passing.

(155) O lord, to all the servants, you ar like a jack  
 fruit tree whose fruit are ( quite easily ) within reach. But,  
 O King, even when entreated you have become like a  
 (le tree ( to us ).

(156) How can ( other ) excellent trees on the whole  
 earth rival with the jack-fruit tree who gives to the sup-  
 pliants multitude of fruit resembling the temples of  
 elephants

(157) O lord you will send down showers and con-

वेहि त्ति कह नु मण्णइ सुपुरिसववहारवाहिरं वयणं ।  
 सेविज्जइ विणएणं एस्स-च्चिय पत्थणा लोए ॥ १५८ ॥  
 भुजति कसणढसणा अट्ठमतरसठिया गइंदस्स ।  
 जे पुण विहुरसहाया ते धवला वाहिर च्चेव ॥ १५९ ॥  
 तंवाउ तित्ति सुपओहराउ चत्तारि पक्कलवइल्ला ।  
 निप्फळा रालयमजरीउ सेवासुहं कुणउ ॥ १६० ॥  
 सव्वो छुहिओ सोहइ मट्ठदेवउलमदिरं च चच्चरय ।  
 नरणाह मह कुडुवं छुहछुहियं दुव्वलं होइ ॥ १६१ ॥

### १८. सुहवज्जा ( सुभटपद्धतिः )

जं दिज्जइ पहरपरव्वसेहि मुच्छागएहि पयमेकं ।  
 तह नेहस्स पयस्स व न याणिमो को समव्वमहिओ ॥ १६२ ॥

pletely fill up the hollows on this earth, ( but it will be too late ) when the family of the *Cātaka*-bird with their body parched with thirst is dead

(158) How can one utter the words, ' Please give me ' which are not compatible with the behaviour of the good ? That he serves modestly is itself an entreaty in this world

(159) The black teeth of the lordly elephant that are inside ( his mouth ) eat food, but those that are white being devoid of help remain outside only

(160) Let the three ( red ) cows, four strong bulls and the cluster of blossoms of *rālaka*-corn that are produced give the happiness of ( 1. e resulting from ) service,

(161) O King, all ( places like ) a monastery, a temple or a mansion appear beautiful when besmeared with chunam ( *chuhā* ) But my family agitated by hunger ( *chuhā* ) becomes miserable

### 18 The Topic of an excellent Warrior

(162) When ( the warriors ) who are helpless due to

यस्मै वि बह्वै बलिय वि साह्यै सामिय विबन्ध्याहै ।  
 वियमुबनिकम्मसाय यक्कंति कुट्टुक्कया तुट्ठा ॥ १६३ ॥  
 वियहाय वने न म्मां विरुक्क वने न विरुक्क पयाथी ।  
 वने न वहाय पुणवे विविने वि म्मांतिरुत्थाय ॥ १६४ ॥  
 अय्याविमो अय सैमाविमो अय म्मातेवमो अय कुविमो अय ।  
 प्पह्म कयावपहो अय विममो को वि सैमाये ॥ १६५ ॥  
 उरै वसिक्कयारिप मंतेवे विचविक्कम्मि च्छायेतु ।  
 यस्मै म्मां वच्छुत्तो उरैक्कवी म्मांतिरुत्थाय ॥ १६६ ॥

wounds and are swooning take a single step (forward) we do not know which is greater of the two—the reflection (for the master) or the (strength of the) foot (of the warrior).

(163) Noble warriors born in good families who are prominent in the valour of their arms, stand firm (on the battle-field) even when the army is routed, the soldiers are surrounded or the master (himself) is devoid of enthusiasm.

(164) Of the multitude of the high-souled (persons) the wealth may leave them but not their self-respect, their body may be emaciated but not the valour, their form or handsomeness may vanish but not the enthusiasm even in dream.

(165) Some one fearlessly strikes (at his enemies) in the battle as one who is insulted, honoured, newly employed, enraged or offended (would do).

(166) The warrior longing for fame moves about (on the battle-field, even though) his belly is split open with sword, or the mass of forestines has fallen at his feet, like mighty elephant tied with chains.

दाहिणकरेण समी वामेण स्त्रि धरेद् निपटंतं ।

अंतावेद्वियचलणो धाद् भटो एक्कमेवकस्म ॥ १६७ ॥

अज्ज वि विादुरो सुपद् अज्ज वि पहरति सुहृदसंघाया ।

अज्ज वि मज्झत्या जयसिरी वि ता जीव मा यच्च ॥ १६८ ॥

नेच्छद् सगगमण कुप्प भटो सुखहृदि निज्जंतो ।

गरुयपट्टिवक्खपेल्लियसामियकज्जे अणिस्माए ॥ १६९ ॥

एक्को वि को वि नियगोत्तमूमणो धरउ जणणिउयरम्मि ।

जो रिउघटाण समुहो परम्महो परकलत्ताणं ॥ १७० ॥

वियढं सो परिमक्कउ सामिपमायं च सो समुध्यहउ ।

दुव्वारवेरिवारणनिगारणा जस्म भुयदुटा ॥ १७१ ॥

(167) The warriors rush at one another with a sword in the right hand and supporting the falling head in the left and the feet entangled with the intestines

(168) Even now the good master is in difficulty, still the multitudes of brave ( enemy ) warriors are striking and as yet the glory of victory is undecided Therefore, O my life, do not depart from me

(169) As the work of his master who is overwhelmed by superior enemies is not completed, the warrior does not desire to go to heaven and being led by the heavenly damsels, gets angry with them

(170) Let such a one alone grow up in the womb of his mother who faces the troops of his enemies and turns away his face from the wives of others ( and is thus ) an ornament of his family

(171) Let him whose strong arms turn away the mighty elephants of his enemies move about proudly and enjoy the favours of his master



एकं कृतमिदं पदं नीत्वा हृमिमि तदवमकाङ्क्षीः ।  
 बलिर्बलविद्युत्तयं मनुमहत्सु आर्क्षयत् सुखी ॥ १७२ ॥  
 बलबलरक्षणं बालिरमिदिविजयतीति पादो वरिषः ।  
 मी सुखं लभिमिदं जगन्निगमरो वैतपार्थिवः ॥ १७३ ॥  
 यदाशयस्तु कस्तु वि जयरे निहृपस्तु मेघकर्मणः ।  
 मर्त्यं मर्त्यं पण्डितं तुर्यपिद्विद्विषं जयत् ॥ १७४ ॥  
 सारमात्रे बहुविधं जीव सन्ने कते कय सवसेः ।  
 हविष रजसि सीसे कककज्जी नल्लिज्जी सुखी ॥ १७५ ॥  
 सिधे रजसि बहुपुष्ट्यवमासापलिभिरी सीसे ।  
 उलिज्जन्मद्वयारं व नल्लिज्जं ककककर्वी ॥ १७६ ॥

(172) A br warrior placing one foot on the rock  
 (of an elephant) the other on his temple and not finding  
 ( place ) he third (foot step) imagines the grace of  
 Vishnu he subjugated Bali.

(173) Oh The warrior devoted to the work of his  
 master sleeps the very much being fainted with sorrow  
 of his ill in ring no rise by lordly elephant.

(174) The ( pp ) half (of the body) of ( warrior )  
 who was firm seated (on the saddle) fell down on the  
 earth and ( ) half remained on the back of the  
 horse as he was struck in the belly with sword.

15) A bra arr his ing done his duty danced on  
 the battle field he his master heart was favourable to  
 him his as his fame (spread) in the whole  
 world and lead placed on the battle-field.

16) The rank of an excellent person (i.e. warrior)  
 and his his head which constantly received many

पक्खाणिलेण पहुणो विरमउ मुच्छ-त्ति पासपडिण्ण ।  
 गिद्धतकहुण दूसह पि साहिज्जइ भडेण ॥ १७७ ॥  
 वच्छत्यलं च सुहडस्स कहिरकुकुमविलित्तयंगस्स ।  
 वरकामिणि-व्व चुवइ उरे निसण्णा सिवा वयण ॥ १७८ ॥

१९. धवलवज्जा ( धवलपद्धतिः )

संचुण्णिययीरजुयप्पहारसजणियगरुयकिणसोहो ।  
 धवलस्स महामरकहुणाइ खंधो च्चिय कहेइ ॥ १७९ ॥  
 अह मरइ धुरालगो संचुण्णियसधिवंधगो धवल्लो ।  
 न हु पामरस्स विहुरे आरापरिघट्टण सहइ ॥ १८० ॥

garlands ( as token ) of his master's favour was cut on the battle-field, as though a heavy burden was lifted up ( or removed )

(177) A warrior who fell down by the side ( of his master ) put up with the dragging out of his intestines by vultures though unbearable ( thinking ), ' Let the swoon of my master end by the wind from the wings ( of the vultures ) '

(178) A female jackal like an excellent woman, resting on his chest kisses the broad chest and the mouth of a brave warrior with limbs besmeared with saffron in the form of blood

## 19 The Topic of an Excellent Bull

(179) The very shoulder of an excellent bull which is bruised and has the splendour in the form of a big scar produced by the rubbing of a large yoke, declared his dragging along of heavy burdens

(180) An excellent bull would die, in a yoked condi-

अहं तोयं निषकेवे न्म कटुं मुखममि दुष्पौर्ण ।  
 चरको दुरमि सुतो न तद्वत् उच्यतेरिषं दुर्गम् ॥ १८१ ॥

विषयविषयककथानुचयचरको भवमि नाभिवेति ।  
 कवितोययव नद्वत् परंमुही नं सि भवकार्य ॥ १८१ ॥

अमुन्मिपुयी न कृप्य न मुनिरुत्तरं त व पुयी अनुत्तर ।  
 चरको भरे विषय नममकार्य वही चरको ॥ १८१ ॥

तो विषय चरको तो विषय दुष्पमि तो विषय चरको विष्टीर ।  
 वहुतोययो वि दुष्पमि नं कृप्य एवैव चरको ॥ १८१ ॥

tion ( while joined to the yoke ) with the joints of his  
 limbs shattered. He would not indeed tolerate the  
 strokes of the whip of the cartman, in difficult striction.

(181) An excellent bull would either break his own  
 shoulder or would drag along very heavy and unbearable  
 burden. But he would not tolerate while joined to the  
 yoke the goading words which are uttered ( by the  
 cartman )

(182) O householder you are unable to distinguish  
 between good and bad and as even to excellent bulls,  
 will know ( their value ) when the burden ( in the cart )  
 will be held up with the wheel sticking up in the sticky  
 mud

(183) One whose qualities are not known is not yoked  
 and the quality is not known so long as he is not yoked.  
 ( Therefore ) the excellent bull who is yoked along with  
 another ( ordinary bull ) becomes dejected when the  
 burden is held up

(184) The farmer, even though he has many cattle,  
 delights with single excellent bull who alone is yoked

कत्तो लब्धमति घुरंघराइ धवलाइ भरसमत्याइ ।  
अइविहुरे गुरुभारं कइहंति य लीलमत्ताए ॥ १८५ ॥

२०. विंझवज्जा ( विन्ध्यपद्धतिः )

धंतच्छोहं तहवियढमोढणं सरसपल्लवुल्लिहण ।  
जइ विंझो च्चिय न सहइ ता करिणो कथ्य वच्चति ॥ १८६ ॥  
सा रेवा ताइ पाणियाइ ते च्चेव करिणिसंघाया ।  
सा सल्लइ सल्लइ गयवरस्स विंझ मुयतस्स ॥ १८७ ॥  
विंझेण विणा वि गया नरवइभुवणेसु गोरविज्जंति ।  
विंझो न होइ अगओ गणहि बहुणहि वि गणहि ॥ १८८ ॥

to the cart and the plough and alone carries burden on his back

(185) Where can one find excellent bulls who bear the yoke, are capable of carrying the burden and very easily drag along a heavy load on a difficult road ?

## 20 The Topic of the Vindhya Mountain

(186) Where can the elephants go if the Vindhya itself does not tolerate the tossing up ( of earth etc ) with their tusks, serious damage to the slopes and cutting up of fresh or juicy leaves

(187) The very river Narmadā, those water-places, those herds of female elephants and the *sallakī* tree rankles in the heart of a lordly elephant when he leaves the Vindhya.

(188) Even without Vindhya ( i e when separated from it ) the elephants are honoured in the palaces of Kings, and the Vindhya ( also ) does not lack in elephants even when many elephants have gone away

नोमहिल्लुराण्यं पश्य सन्ध्याय सुखाय ठाव्यं ।  
बहुवर्षाय पुत्री च्छ विही न्द यक्षराज्ये ॥ १८९ ॥

## २१ ममबन्धा ( ममपद्धति )

विश्वमिदमप्यय यवजीव्ययेन हस्ततैस्तदुत्तमेन ।  
अप्यय वि वर्यं सपाई सुहादिव पय विवैतेन ॥ १९० ॥

अप्यय वि लंघय पयो मज्जतो सरवस्मि हस्तिाय ।  
नं करिणिकरामुम्मुक्कियय पद्मो सुवातेन ॥ १९१ ॥

मा सुमप्यु चैवमपस्तथाच करिष्याह वेणुह सिपयवर्ध ।  
नं न्द परिजम्ब वसा तं तद् वीर पविच्छति ॥ १९२ ॥

(189) Any place is fit for all the (other) animals (such as) the bulls, the buffaloes and the horses. For the wretched lordly elephants however, either the Vaidhya or the great king (is the proper resort).

## 21 The Topic of the Elephants

(190) O lord of the herd even now the forest is possessed of lord while you are alive (even though) your scot has snatched our youth is past and your peacock-like make be on loose

(191) The I phant, gradually bartering in bag like small members of his as struck with lotus-fibres plucked by his trunk of on-elephant

(192) O lord of I phants do not think of the leaves of wood on as per his handful of grass. The self possessed put per the hater changes their fortune undergoes.

मा झिज्जसु अणुदियह करिणिविओएण मूढ करिणाह ।  
सोक्ख न होइ कस्स वि निरतरं पत्थ संसारे ॥ १९३ ॥

जायासुयविरहविसंदुलस्स जूहाहिवस्स विंझंमि ।  
ते सरसपल्लवा सल्लईए विसकवलसारिच्छा ॥ १९४ ॥

गरुयद्धुहाउलियस्स य चल्लहकरिणीसुहं भरतस्स ।  
सरसो मुणालकवलो गयस्स हत्थे च्चिय विलीणो ॥ १९५ ॥

तह नीससिय जूहाहिवेण चिरविलसियं भरंतेण ।  
करगहिय तिणकवल हरियं जह झत्ति पज्जलियं ॥ १९६ ॥

विरहपलित्तो रे वरगइद मा भज सयलवणराई ।  
उम्मूलिए वि विंझे विरहावत्था तह च्चेव ॥ १९७ ॥

(193) O foolish lordly elephant, do not be emaciated every day by the separation from the cow-elephant. In this worldly existence none is happy for ever

(194) Those juicy leaves of *sallakī* on the Vindhya become like a mouthful of poison to the lord of the herd (of elephants) being agitated by the separation from his mate and cubs

(195) The juicy mouthful of lotus-fibres remained just in the trunk of an elephant who was greatly afflicted with hunger as he remembered the happiness (in the company) of his beloved mate

(196) The lord of the herd (of elephants) remembering the dalliance (with his mate) in the past sighed in such a way that the mouthful of green grass in the trunk was quickly burnt down

(197) O lordly elephant, do not destroy, being afflicted with separation (from your mate), the entire grove of



मा जाणह जह तुंगत्तणेण पुरिसाण होइ सोहीर ।  
मढहो वि मइंदो करिवराण कुमत्थलं सलइ ॥ २०२ ॥  
वेणिण वि रणुप्पन्ना वज्झति गया न चेव केसरिणो ।  
संभाविज्जइ मरणं न गंजणं धीरपुरिसाण ॥ २०३ ॥

---

(202) Do not suppose that men possess strength merely by having a tall stature Even the small lion tears open the trunk of mighty elephants

(203) Both of them are born in the forest Only the elephants are captured but not the lions (Even) death is possible in the case of self-possessed persons but never the humiliation





ब्रज्यालम् ( ? ) ।

संस्कृतचन्द्रिका ।

## १ प्रस्तावना

सर्वद्वन्द्वार्थकमितिनामिनी प्रत्यय भुवद्वयीम् ।  
 पर्वोद्विगुणं गन्तव्यं मुखादि । पदयामि ॥ १ ॥  
 धातुं प्राश्नकाल्यं पश्चिं धातुं य मे १ जलन्ति ।  
 कामान्तरवशात् सुर्वन्ति से कर्त्तुं न स्यात् ते ह २ ॥  
 विविधविधिरितिजालां गापानां वाकुलाणि र्द्धाया ।  
 रशिं मन्त्रात्मनं ( १ ) विधिना द्रव्यत्तमं नाम ॥ ३ ॥  
 एकां प्रत्यामे यद् पठन्ते प्रगुरगाया ।  
 एत एव प्रत्यामं ( १ ) मन्त्रा इति य पठति भजिता ॥ ४ ॥  
 एत एव मन्त्रात्मनं ( १ ) मन्त्रे न पठति भद्रादे सुता ।  
 प्राश्नकाल्यकवि ग मन्त्रिण्यति तथा कीर्तिमा ॥ ५ ॥

\* श्रीहृदयज्या

दु म विमते कान्ते, कान्ते शृते प्रयुजमाना दु म् ॥  
 सति प्रयुज्यमाने, धोतार इतेषा मयन्ति ॥ ६ ॥  
 धोतारं क्षाम्बुते अपि गतु अर्थ धोतारिभानसरीन ।  
 अरुणसिद्धिषे जनयति यत् सार मदायकम् ॥ ७ ॥  
 मुक्तानसं इव कान्तां न्यमाययिमानं सुखमेवैवटिगम् ।  
 धोतारकर्मद्वारे प्रचष्टि प्रचष्टे मयति ॥ ८ ॥

### ३ गाथात्रय्या

अर्थात्प्रमाणितानि नूनं उचितप्रमाणद्वयितानि ।  
अर्थाद्विप्रेक्षितानि ग्राह्यानि विना न ज्ञायन्ते ॥ ९ ॥



वपक्यमपि रचयति पदं मार्गं प्रलोकयति लेकं ( छेदं ) आरोहति ।  
चोर इव कविः अर्थं गृहीत्वा कथं अपि निर्वहति ॥ २२ ॥

शब्दापशब्दभीरुः पदं पश्ये किं क्षपि किं अपि चिन्तयति ।  
दुष्टे कथं अपि प्राप्नोति चोरः अर्थं कविः काव्यम् ॥ २३ ॥

शब्दपर्यन्तं दापे घञितं मूलं त्रिं स्युष्टं मधुम् ।  
पुण्ये कथं अपि प्राप्नोति छन्दसि ( छन्दे ) काव्यं कलत्रं च ॥ २४ ॥

अनवरतपहलोमाञ्चरञ्जुर्कं जगितजनमनभान्दम् ।  
यत् न धूनयते क्षीरं काव्यं प्रेम न किं सेन ॥ २५ ॥

॥ शोभते दूयन् कविजनरतिनां विविधकाव्यानि ।  
यं गंत्वा पुनरे अन्यपदे गन्दरं ददाति ॥ २६ ॥

अग्निरक्षरहितः देशगिदीनः अनुनादितः स्वरितः ।  
मुक्तमनसः विराग एते दोषा पश्य ॥ २७ ॥

देशीशब्दपर्यन्तं मधुराक्षरच्छन्दं संस्पृष्टं ललितम् ।  
स्फुटविष्टप्रकटार्थं प्राशस्त्यायं पठनीयम् ॥ २८ ॥

ललिते मधुराक्षरे युवगीजनवल्लभे सद्गगारे ।  
सति प्राशस्त्यायं कः शक्नोति संस्पृष्टं पठितुम् ॥ २९ ॥

अनुधा मुधाना मध्ये पठन्ति ये छन्दोत्पत्तिविहीनाः ।  
ते भूगद्गनिपतित अपि क्षीरं न लक्षयन्ति ॥ ३० ॥

प्राशस्त्यायस्य नमः प्राशस्त्याय च निर्मिने येन ।  
तेभ्य एव प्रणमामः पठितुं श्रोतुं च ये विजानन्ति ॥ ३१ ॥

#### ५ सज्जनव्रज्या

मयने शशी मयने सुरतह मयनगन्धवा लक्ष्मी ।  
मुजन पुनः कथय मम न जानीमः कुत्र संभूतः ॥ ३२ ॥

मुजनः शुद्धस्वभावः मलिनीमित्रमात्रं अपि दुर्जाजनेन ।  
क्षारेण दर्पण इव अधिकतरं निर्मलः भवति ॥ ३३ ॥



शैला चलन्ति प्रलये मर्यादा सागरा अपि मुञ्चन्ति ।  
 मुञ्चना तस्मिन् अपि काले प्रतिपन्न न एव शिथिलयन्ति ॥ ४७ ॥  
 चन्दनतरु इव मृजना फलरहिता यदि अपि निर्मिता विधिना ।  
 तथा अपि कुर्वन्ति परार्थं निजकशरीरेण लोकस्य ॥ ४८ ॥

### ६ दुर्जनव्रज्या

हतदुर्जनस्य वदन निरन्तर बहलकज्जलच्छायम् ।  
 सफुद्ध मृकुटियुत कदा अपि न खलु निर्मल दृष्टम् ॥ ४९ ॥  
 स्तब्ध वक्रप्रीव अवाञ्चित विपमदृष्टिदुष्प्रेक्ष्य ।  
 अभिनवर्द्धि इव खल श्लाभिन्न इव प्रतिमाति ॥ ५० ॥  
 नखमासमेदजनन दुर्मुक्त अस्ति-(-अस्थि-)-खण्डनसमर्थ ।  
 तथा अपि खलु चित्तवक्र ( मध्यावलित ) नमत खलः नक्षदारणसदृशः  
 ॥ ५१ ॥

अकुलीन द्विमुख तावत् मधुर भोजन मुखे यावत् ।  
 मुरज इव खल जीर्णे भोजने विरसं आरसति ॥ ५२ ॥  
 निर्धर्म गुणरहित स्यान्विमुक्त च लोभ-(-लोह-)-समूतः ।  
 विव्यति जनस्य हृदयं पिशुन वाण इव लग्न ॥ ५३ ॥  
 जन्मनि अपि यत् न भूतं न खलु भविष्यति यत् च जन्मलक्षे अपि ।  
 तत् जल्पन्ति तथा एव पिशुना यथा भवति सदृशम् ॥ ५४ ॥  
 गुणिन गुणै विमवै विमविन भवन्तु गर्विता नाम ।  
 दोषै केवल गर्व खलानां मार्गः एव अपूर्व ॥ ५५ ॥  
 सत् न ददति वारयन्ति ददतं दत्त अपि हारयन्ति ।  
 अमिमित्तवैरिणा खलानां मार्गः एव अपूर्व ॥ ५६ ॥  
 परविवरब्धलक्षे नानाचिते (-चित्तले-) मीपणे यमलनिह ।  
 वक्रगमनशीले गोनसे इव पिशुने सुप्त कुत ॥ ५७ ॥  
 असमर्थमन्त्रतन्त्रेभ्य कुलविमुक्तेभ्य भोगहीनेभ्य ।  
 दृष्टेभ्य क न विभेति व्यन्तरसर्पेभ्य इव खलेभ्य ॥ ५८ ॥  
 एतत् एव बहुलाम जीष्यते यत् खलानां मध्ये ।  
 लाम यत् न दृश्यते भुजगपरिवेष्टिते चरणे ॥ ५९ ॥



हृल्लोहशङ्खलेभ्य अन्येभ्य अपि विविधपाशबन्धेभ्य ।  
तेभ्य एव अधिकतरं वाचाबन्धन कुलीनस्य ॥ ७२ ॥

### ८ स्नेहव्रज्या

चन्द्र धवलीक्रियते पूर्णिमया अथ पूर्णिमा अपि चन्द्रेण ।  
समदु खमुत्त्वानि मन्ये पुण्येन विना न लभ्यन्ते ॥ ७३ ॥  
एकया केवल स्नेह प्रकाशित त्रिभुवने ज्योत्स्नया ।  
या क्षीयते क्षीणे शशधरे वर्धते वर्धमाने ॥ ७४ ॥  
क्षीयते क्षीणे सदा वर्धते वर्धमाने सविशेषम् ।  
सागरशशिलो राजते जगति प्रतिपन्ननिर्वृणम् ॥ ७५ ॥  
प्रतिपन्न येन समं पूर्वनियोगेन भवति जीवस्य ।  
दूरस्थित न दूरे यथा चन्द्र कुमुदपण्डानाम् ॥ ७६ ॥  
दूरस्थित न दूरे सज्जनचित्ताना पूर्वभिल्लितानाम् ।  
गगनस्थित अपि चन्द्रः आश्वासयति कुमुदपण्डानि ॥ ७७ ॥  
दृष्टे अपि खलु भवति मुक्त यदि अपि प्राप्नुवन्ति भगसगान् ।  
दूरस्थित अपि चन्द्र मुनिर्भूतिं करोति कुमुदानाम् ॥ ७८ ॥  
एवं एव कथं अपि कस्य अपि येन अपि दृष्टेन भवति परितोष ।  
कमलाकराणा रदिगा किं कार्यं येन विकसन्ति ॥ ७९ ॥  
कुत उद्गच्छति रवि कुत विकसन्ति पद्मजवनानि ।  
सुजनानां यत्र स्नेह न चलति दूरस्थिताना अपि ॥ ८० ॥

### ९ नीतिव्रज्या

यद् यस्य मर्मभेद चाल्यमानं च दूयते हृदयम् ।  
तत् तस्य कर्णकटुक कुलेषु जाता न जल्पन्ति ॥ ८१ ॥  
सद्मि असद्मि च परस्य किं जल्पितं दोषै ।  
अर्थे यश न लभ्यते स च अमित्र कृन् भवति ॥ ८२ ॥  
आत्महित कर्तव्य यदि शक्यते परहितं च कर्तव्यम् ।  
आत्महितपरहितयो आत्महित च एव कर्तव्यम् ॥ ८३ ॥



दुबई जकायुई लकीयुतुलै लकायुतुलै ।  
 लोयलैकमलै लिखा ललि दया दया कयै ॥ ८४ ॥  
 लोयलै लै दुबई ललिखै ललै व लोयलै ।  
 लिखा लकायुलै लै लका लै लुयलै ललि लकायुलै ॥ ८५ ॥  
 लोयलै लै दुबई लुयलै लि कयै लिखलैलै ।  
 लकायुलै लुयलै लकायुलै व लुयलै ललिखलै ॥ ८६ ॥  
 लुयलै लुयलै लकायुलै लुयलै लुयलै व लुयलै ।  
 लुयलै लुयलै लुयलै लुयलै लुयलै लुयलै ॥ ८७ ॥  
 लुयलै लुयलै लुयलै लुयलै लुयलै लुयलै ।  
 लुयलै लुयलै लुयलै लुयलै लुयलै लुयलै ॥ ८८ ॥  
 लुयलै लुयलै लुयलै लुयलै लुयलै लुयलै ।  
 लुयलै लुयलै लुयलै लुयलै लुयलै लुयलै ॥ ८९ ॥  
 लुयलै लुयलै लुयलै लुयलै लुयलै लुयलै ।  
 लुयलै लुयलै लुयलै लुयलै लुयलै लुयलै ॥ ९० ॥

## १. परिचय

आश्रमं बहुधा न वे वाक्येन पूर्णं वर्णितम् ।  
 वासुधावच्छेदितो वेगो यत्र यदपि कथञ्चन ॥ ११ ॥  
 ईश आत्मा सर्वं प्रारब्धं वा यत्र यदपि विचित्रम् ।  
 प्रारब्धविचित्राणि वर्णाणि पुन न विच्यवन्ति ॥ १२ ॥  
 नास्ति तावत् प्रारब्धं कीदृशं यदपि कथञ्चनम् ।  
 तेनैव ह्यहम्भी प्रारब्धं परिहृता ॥ १३ ॥  
 क्षीयन्ति यत्र यदपि पुन वेदो कश्चन न प्रारब्धो कथम् ।  
 यत्रैव यदपि जगिष्यते विद्येयानि यत्रैव यदपि ॥ १४ ॥  
 हो मार्गे मुक्तायै मामिति ज्ञानीभवात् पुनरात्मम् ।  
 कथं वा प्राप्नुयति नित्यं कथं वा कथं तत्रैव न ॥ १५ ॥  
 हो यदपि यत्र नो तावत्प्रकाशोऽप्युपलब्धम् ।  
 योऽहम्भी यत्रैव यत्रैव यत्रैव यत्रैव ॥ १६ ॥

अथवा म्रियन्ते गुरुन्यसनक्षिता राण्डयिन्वा निजजिह्वाम् ।  
 नो गत्वा खलानां जल्पन्ति दीनाक्षर धीरा ॥ ९७ ॥  
 अथ मुप्यते प्रियां आर्त्त्रिय उत्तुगस्तनष्टे ।  
 अथ नरकरककटालसंकुले भीषणस्मशाने ॥ ९८ ॥  
 अथ भुङ्क्ते सह प्रियशामिनीमि कञ्चोलस्यालशुक्तिमि ।  
 अथवा विमलकपाले मिश्रां भ्रान्त्वा प्रेनवने ॥ ९९ ॥  
 नत्वा यत् अर्ज्यते सलचरणान् त्रिभुवनं अपि किं तेन ।  
 मानेन यत् अर्ज्यते तृण अपि तत् निर्वृतिं करोति ॥ १०० ॥  
 ते घन्या तेभ्य नम ते गुरव मानिन स्थिरारम्भा ।  
 ये गुरुन्यसनप्रतिप्रेरिता अपि अन्य न प्रार्थयन्ते ॥ १०१ ॥  
 तुग एव भवति मन मनस्विन अन्तिमाप्नु अपि दशाम् ।  
 अस्त अयमनास्य अपि रवे किरणा लघ्वे एव स्फुरन्ति ॥ १०२ ॥  
 तावत् तुंग मेरुगिरि मकरगृहं तावत् भवति दुस्तारम् ।  
 तावत् विपमा कार्यगति यावत् न धीरा प्रपद्यन्ते ॥ १०३ ॥  
 तावत् विस्तीर्ण गगन तावत् एव जलधरा अतिगभीरा ।  
 तावत् गुरुका कुलशैला यावत् न धीरै तुल्यन्ते ॥ १०४ ॥  
 मेरु तृण इव स्वर्गं गृहागण हस्तस्पृष्टं गगनतलम् ।  
 क्षुद्रनद्य समुद्रा साहसवतां पुरपाणाम् ॥ १०५ ॥  
 सघटितघटितविघटितघटमानविघटमानसनध्यमानम् ।  
 अपहस्त्य देव करोति धीर समारब्धम् ॥ १०६ ॥

### ११ साहसव्रज्या

साहसं अवलम्बमान प्राप्नोति हृदयेष्मिन् न सन्देह ।  
 येन उत्तर्मागमाग्नेय राहुणा कवलित चन्द्र ॥ १०७ ॥  
 तत् किं अपि साहस साहसेन साधयन्ति साहसस्वभावा ।  
 यत् भावयित्वा देवं पराद्मुखं धूनयति निजशिर ॥ १०८ ॥  
 कम्पते धरा क्षुम्यन्ति सागरा भवति विह्वल दैवम् ।  
 असमन्यवसायसाहससलब्धयशोभ्य धीरेभ्य ॥ १०९ ॥

**कर्मणिहृदयविमर्शार्थं पादप्रदाने कर्मयोगोदाहृतः ।**

प्राप्ति संख्या का. मा. ११११११११ ११ ११

इहं विष्णुं कर्मणो वीर्यं लब्धवान्नि जगत्सर्वम् ।

॥ १११ ॥

करीब छम्मे सप्तशतिका रीति रीति मायका ।

सन्निवृत्ति ५५ अति कर्मण्य वाञ्छयन्तः न न वास्यति ॥ १११ ॥

कदा कदा च सुपात्रकृते विविक्तकृत विपद्यापदमोरिष्यात् ।

क्या क्या कराना चाहते हैं? शिक्षण अनुसंधान ॥ ११३ ॥

संस्कृतस्य सङ्गणकस्य प्रथमः संस्करणः ।

इत्यादि सुश्रुताना व्याख्यानं इव विद्यमानि ॥ ११४ ॥

इससे बाद उस सब चीजों से सब सम्बन्धों को तोड़

ॐ नमो भगवते वासुदेवाय ॥ ११५ ॥

संस्कृतभाषायां विभक्तिः च विभक्त्यन्तर्गतः ।

विष्णुसहस्रनाम ॥ ११५ ॥

कालिका कल्पसि सुखमयकल्पकल्पसि

अर्थात्मा नृपियन्ति किञ्चा एव हि यन्म ॥ ११ ॥

यः पशुः स्वयंभूतः कदापि मर्त्ये कदापि न ह्यस्ति मर्त्ये ।

अनामिकाजी कुसुमभा बानी सुभ बरदि ॥ ११ ॥

विष्णुसहस्रनामम् । विष्णुसहस्रनामम् ।

निष्कुर्यात् ॥ शुभानां च क्त इत्यधिक्यम् ॥ १११ ॥

2. **संयोजकता**

अथ पित्रा पुत्रवर्षे च कन्याणि पुण्यव्रजाणि ।

प्राप्त कर्म सदाचि कल्प विद्यते १२

आचार्ये पण्डितस्य सवि ज्ञानेन हृदि क्व हि सवि कार्यम् ।

॥ १११ ॥

**विधि विवक्षितं निरूपयिष्यते अस्मिन् अर्थे कथं च भवेति व्यवहृतम् ।**

આ માધ્યમ દ્વારા જાહેર થાય છે કે આ પાઠ્યક્રમનું નામ અનુસરણ કરવામાં આવે છે.

न क्षयन्ति गुणा विपद्यन्ति पापवा कल्मसा विरह्यन्ते ।  
 व्यक्ताय न समान्यते नरस्य देवे पराङ्मुखे ॥ १२३ ॥  
 सा वां शार्दा लम्बते हस्तेन गृह्णाया विश्राम्यति यत्र ।  
 सा सा तट् इति घृणति नरस्य देवे पराङ्मुखे ॥ १२४ ॥  
 यन् नयनाभ्यां न रज्यते हृदयेन धृतिं यत् न विनिज कथं क्षति ।  
 तत् तत् गिरिवि निवति नरस्य देवे पराङ्मुखे ॥ १२५ ॥

### १३ विधिव्रज्या

एतज्जपते विधिना शशपर अवि मूर्खस्य भवति अन्तममम् ।  
 दा दैवपरिणत्या यदतीक्रियते क न वायेन ॥ १२६ ॥  
 क धन सदा शुचित् कस्य वा लक्ष्मी शिवाणि प्रेमाणि ।  
 कस्य वा न भवति कृच्छ्रं मा क रात्रु न गदिन विधिना ॥ १२७ ॥  
 लपता नीचा नीचा अपि टगना भवन्ति तन्मनान् एव ।  
 विधिरग्निमित्तकार्यं हरिहरभ्राता न जानन्ति ॥ १२८ ॥  
 विधिना यन् एव लिपिन क्लृप्तपट्टे तेन देवेन ।  
 पयान् स अपि प्रसन्न अन्यथा यत् न क्लृप्त मय ॥ १२९ ॥  
 किं करोति किञ्च वगैव सात्मन्ववजायमानगुह्य अवि ।  
 पुण्य गनप्रताप विधिना विपरीतरूपेण ॥ १३० ॥  
 द्वावपि मयनारम्भे प्रेक्षत यन् पूर्वधर्मरहिताम् ।  
 उत्पद्यते हरस्य दिवं कृष्णस्य पनाम्पुना लक्ष्मी ॥ १३१ ॥  
 विधिविहितं एव लम्बते अमृत देवाना मधुमयने लक्ष्मी ।  
 रत्नाकर मयिते हरस्य मागे विप जातम् ॥ १३२ ॥

### १४ दीनव्रज्या

परप्रार्थनाप्रनयं मा जननि जन्यस्व ईदृश पुत्रम् ।  
 उदरे अपि मा प्रियतान् प्रार्थयन्मा गृह येन ॥ १३३ ॥  
 तावन् रूपं तावन् गुण सज्जा सन्त्य कुलक्रम तावत् ।  
 तावन् एव अभिमान देहि इति न भण्यते यावन् ॥ १३४ ॥

दृष्ट्वा नमि कतु कतु दीपे दीपे निर्मिता मुने ।

वातेन हि न दीपः वातार्थं वातार्थेन ॥ ११५ ॥

वातेन हारं विहा दृष्टे वनस्पते ।

वातेन मुच्यमानं दीपे इति न नमः ॥ ११६ ॥

इन्द्रियमणिं दृष्ट्वा दृष्टिर्वा नमः ॥ ११७ ॥

वातेनवातेन कतु कतु वातार्थेन वातेन ॥ ११८ ॥

### १५. वातार्थेनवातेन

वातेन हारं मुने दीपार्थेन नमि दीपार्थे ।

वातेनवातेन कतु न वातेन न वातेनवातेन ॥ ११९ ॥

वातेन मुने नमि नमि वातेन वातेन ॥ १२० ॥

वातेन वातेनवातेन नमि वातेन न वातेन ॥ १२१ ॥

वातेन वातेन नमि नमि वातेन नमि वातेनवातेन ॥ १२२ ॥

वातेनवातेन नमि वातेन नमि वातेन ॥ १२३ ॥

वातेन वातेनवातेन नमि वातेन वातेन ॥ १२४ ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १२५ ॥

वातेन वातेनवातेन नमि वातेन वातेन ॥ १२६ ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १२७ ॥

वातेन वातेनवातेन नमि वातेन वातेन ॥ १२८ ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १२९ ॥

वातेन वातेनवातेन नमि वातेन वातेन ॥ १३० ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १३१ ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १३२ ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १३३ ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १३४ ॥

वातेनवातेनवातेन नमि वातेन वातेन ॥ १३५ ॥

## वज्जालगं

### १६ प्रभुव्रज्या

रात्रते प्रभो ललित प्रियाया मान क्षमा समर्थस्य ।  
ज्ञानत च भणितं मौन च भजानत ॥ १४७ ॥  
स्वच्छद् कथ्यते क्रियते यत् निजमनस प्रतिभाति ।  
अयशस न भीयते प्रभुत्वं तेन रमणीयम् ॥ १४८ ॥  
जन्मदिवसे स्तननिपतनभयेन दीयन्ते धान्युत्सगे ।  
प्रभव यत् नीचरता मन्ये तत् क्षीरमाहात्म्यम् ॥ १४९ ॥  
अघोऽवः जडनिवह तथा च सुपत्राणि ( सुपात्राणि ) उत्तमांगेषु ।  
यथा भवति तरु तथा यदि प्रभव तस्मात् किं न पर्याप्तम् ॥ १५० ॥

### १७ सेवकव्रज्या

यत् सेवकाना दुःख चारित्र्यविवर्जिताना नरनाथ ।  
तत् भवतु तव रिपूणां अयश तेया अपि मा भवतु ॥ १५१ ॥  
भूमीशयन नरञ्चीरवन्धन ब्रह्मचर्यं मित्रा ।  
मुनिचरितं दुर्गतसेवकाना, धर्म परं नास्ति ॥ १५२ ॥  
यदि नाम कथ इव सौख्य भवति काकतालीयेन सेवकजनस्य ।  
तत् क्षुपणकस्वर्गारोहण इव व्याकुलभावशते ॥ १५३ ॥  
अवलम्बोऽसि धर्मे भवेत् इदानीं नरेन्द्र व्रजाम ।  
आलिखितकुञ्जरस्य इव प्रभो तव दान एव न दृष्टम् ॥ १५४ ॥  
आसन्नफल पनस इव नाथ सकलस्य सेवकजनस्य ।  
अस्माक पुन प्रार्थित प्रार्थित अपि ताल त्वं जात ॥ १५५ ॥  
पनसेन सम महीमण्डले का तरुवराणा स्पर्धा ।  
करिकुन्मसच्छायं मार्गणाना य ददाति फलनिवहम् ॥ १५६ ॥  
वर्षिष्यसि त्व जलधर भरिष्यसि भुवनान्तराणि नि शेषम् ।  
तृष्णाशोपितशरीरे मृते चातककृदुन्वे ॥ १५७ ॥  
देहि इति कथ नु मण्यते सुपुरुषव्यवहारवर्हिभूत वचनम् ।  
सेव्यते धिनयेन एषा एव प्रार्थना लोके ॥ १५८ ॥



एकं दन्ते पदं द्वितीयं क्रुम्भे तृतीयं भलममान ।  
 बलिबन्धविलसितं मधुमयस्य आलम्बते सुमट ॥ १७२ ॥  
 चलचमरचालनशीलकर्णवीज्यमानं मटं गजेन्द्रेण ।  
 अहो स्वपिति स्वामिकृतकार्यनिर्भरं दन्तपल्यके ॥ १७३ ॥  
 गाढासनस्य कस्य अपि उदरे निहतस्य मण्डलायेण ।  
 अर्धं मत्स्या पतितं दुरगपृष्ठस्थितं अर्धम् ॥ १७४ ॥  
 सद्भावे प्रभुहृदये जीवे स्वर्गे यशसि सकले जगति ।  
 स्थापिते रणे शिरसि कृतकार्यं नर्तितं सुमट ॥ १७५ ॥  
 छिन्ने रणे बहुप्रभुप्रसादमालाप्रतीक्षणशीले शिरसि ।  
 उत्तीर्णगुरुकमारं इव नर्तितं नरवरकवन्धम् ॥ १७६ ॥  
 पक्षानिलेन प्रभो विरमन्तु मूर्च्छा इति पार्श्वपतितेन ।  
 गृध्रान्त्राकर्षणं दुःसहं अपि सह्यते मटेन ॥ १७७ ॥  
 बह्वस्थलं च सुमटस्य रुधिरकुकुमविलिप्तागस्य ।  
 वरकामिनी इव चुम्बति उरसि निषण्णा शिवा वदनम् ॥ १७८ ॥

### १९ धवलव्रज्या

सञ्चूर्णितपृष्ठयुगप्रहारसञ्जनितगुरुकङ्किणशोभ ।  
 धवलस्य महामरुर्षणानि स्कन्ध एव कथयति ॥ १७९ ॥  
 अथ म्रियते धुरालम्बं सञ्चूर्णितसन्धिग्रन्थनं धवल ।  
 न खलु पामरस्य विधुरे आरापरिघटनं सहते ॥ १८० ॥  
 अथ त्रोटयति निजस्कन्धं अथ कर्षति गुरुमरे दुर्वाग्रम् ।  
 धवल धुरि युक्तं न सहते उच्चारितं प्रेरणम् ॥ १८१ ॥  
 चित्रकण्ठममग्नचक्रस्थिते मरे ह्यास्यसि ।  
 अविशेषज्ञं गृह्णते पराङ्मुखं यत् असि धवलैर्मय ॥ १८२ ॥  
 अस्त्रातगुणं न युज्यते न ह्यायते स च गुणं अयुक्तस्य ।  
 स्थिते मरे स्थिते अपूर्ववल्गां गतं धवल ॥ १८३ ॥  
 स एव शकटे स एव हले स एव वहति पृष्ठे ।  
 बहुगोघनं अपि शालिकं नन्दति एकेन धवलेन ॥ १८४ ॥



पुनः कम्पते पुनश्चाप्युपवासाः कुरुमवाः ।  
अतिविपुले पुनर्मयं न वर्धन्ति न कीदृशमेव ॥ १८५ ॥

## १०. विगम्यमात्राया

अतस्तेन तद्विपुलमेव तद्विपुलमेवमेवम् ।  
अति किम् न एव न कदापि तदा अति. पुनः वदन्ति ॥ १ १० ॥  
ता एव तानि वामीवामि ते एव अतिर्विपुलाः ।  
ता कल्पते कल्पते पञ्चमस्य किम् पुनः ॥ १८५ ॥  
किन्तु किं अति न कल्पतेपुनः कदापि अति ।  
किम् न अति न कदापि कदापि कदापि ॥ १८६ ॥  
दीपद्विपुलायाः कदापि कदापि पुनः स्वात्मम् ।  
अतस्तेन तदा पुनः कदापि कदापि स्वात्मम् ॥ १८७ ॥

## ११. ब्रह्माह्वय

विपुलमेव तद्विपुलमेव कदापि कदापि ।  
अतः अति न कदापि कदापि स्वात्मम् ॥ ११ ॥  
अतः अति कदापि कदापि कदापि कदापि ।  
अतः अति कदापि कदापि कदापि कदापि ॥ १११ ॥  
ता एव कदापि कदापि अतिवपुः कदापि ।  
ता कदापि कदापि कदापि ता एव कदापि ॥ ११२ ॥  
ता कदापि कदापि कदापि कदापि कदापि ।  
दीप न कदापि कदापि कदापि कदापि ॥ ११३ ॥  
अतस्तेन कदापि कदापि कदापि कदापि ।  
ते कदापि कदापि कदापि कदापि ॥ ११४ ॥  
अतस्तेन कदापि कदापि कदापि कदापि ।  
अतः कदापि कदापि कदापि कदापि ॥ ११५ ॥  
ता न कदापि कदापि कदापि कदापि ।  
अतस्तेन कदापि कदापि कदापि कदापि ॥ ११६ ॥

विरहप्रदीप्त रे वरगजेन्द्र मा भणस्व सकलवनराजी ।  
 उन्मूलिते अपि विन्ध्ये विरहावस्था तथा एव ॥ १९७ ॥  
 यूयात् वनगहन गहनात् सर सरस गिरिशिखरम् ।  
 शिखरेभ्य पृथिवीं पश्यति हस्ती प्रियाविरहे ॥ १९८ ॥  
 करिणीकरार्पितनवसरसशल्लक्ष्मीकवलभोजन दन्ती ।  
 यदि न म्रियते स्मरन् तत् किं कृश अपि मा भवतु ॥ १९९ ॥

### २९ सिंहव्रज्या ~

किं करोति कुरणी बहुसुतै व्यवसायमानरहितै ।  
 एकेन अपि गजघटादारणेन सिंही मुञ्च स्वपिति ॥ २०० ॥  
 जातिविशुद्धेभ्य नम तेभ्य मृगेन्द्रेभ्य अहह जीवलोके ।  
 ये ये कुले जाता ते ते करिकुम्भनिर्दलना ॥ २०१ ॥  
 मा जानीत यदि तुंगत्वेन पुरुषाणा भवति शौण्डीर्यम् ।  
 लघु अपि मृगेन्द्र करिवराणा कुम्भस्थल दलयति ॥ २०२ ॥  
 उभये अपि अरण्योत्पन्ना बध्यन्ते गजा न एव केसरिण ।  
 सम्भाव्यते मरण न गजन घोरपुरुषाणाम् ॥ २०३ ॥



# VAJJĀLAGGA

## NOTES

Stanzas 1-5 are introductory in character, stz 1 contains a salutation to the Jain goddess Sarasvatī and alludes to the subject matter of the work—it is a collection of the wise sayings of the good people. Stz 2 likens Prakrit poetry to nectar and rebukes those who discuss the Science of Love without studying it. Stz 3 explains how the work was compiled and mentions the name of the work and its author. Stz 4 explains the title *Vajjālagga* and the term *Vajjā*. Stz 5 describes the advantages resulting from the study of this anthology.

1 It was the custom of old Indian writers, both Hindus and Jains, to commence their work with a salutation to a deity, invocation of blessings on the readers or a direct statement of the plot or subject-matter. In keeping with this tradition, Jayavallabha bows down to Sarasvatī, the goddess of learning in the first, and states the subject matter in the second line सव्वन्नु ( सर्वज्ञ ) सव्व जाणइ सि ( उपपद तत्पुस्य compound ), Omniscient, all-knowing, here it refers to Jina. For the change of ज्ञ to न्नु see Ghatge's Gr § 64. At the end of a compound ज्ञ is changed to न्नु. But in stz 182 below, we have अविसेसण्णय and not अविसेसण्णय as expected by this rule. पकयनिवागसिणि— I have seen the descriptions of the श्रुतदेवी, but she is nowhere represented as residing in a lotus. It is the goddess Laksmī who dwells in a lotus. सुयदेवी, श्रुतदेवी, goddess of learning, Sarasvatī. " Besides the sixteen

Vidyadevi, the Jains of both sects admit into their pantheon, one Śrīdevī or Saradevi approximating very closely the Brahmanical conception of the same goddess. She seems to be at the head of the collective body of the sixteen Vidyadevis. Her name as Śrīdevī meaning

Goddess of Śruti originally refers to the Vedas or revealed literature preserved through hearing. The Jains make special ceremony of her worship on the Śukla Purnima day of the Kārtika month, which they call *Ākṣarapurnima*. On that special anniversary day of knowledge the devout people fast, worship the books and install them carefully dusted. The Goddess, as

described by the Śvetāmbara codes a *devī*, has four hands bearing lotus, lota, book and rosary. The Digambara texts seem to give the vehicle of peacock to Saradevi. —The *Jain Iconography* by B. C. Bhattacharya, Lahore, 1939 Pp.163-165 Plates XVIII-XX. A coloured picture of the *gaurīdevī* is given on p 8 of the *gaurīdevī* of *gaurī* ed. by H. R. Kapadia, Bombay 1926. *gaurīdevī*, the group of three viz. *gaurī*, *gaurī* and *gaurī*, who has three of the principal objects ( *gaurī* ) of human life, the fourth has a *gaurī* or Liberation. *gaurī* Put. let *gaurī* of *gaurī* to speak, also *gaurīdevī*. See George Gr § 222.

2. This *gaurī* also found in the *gaurīdevī* as no. 2. *gaurī* also *gaurī* *gaurī*, nectar ambrosia *gaurī*, *gaurī* *gaurī* *gaurī* report that it means discussion *gaurī* discussion about the science of ( essence of ) Love. Acc. to the author of this *gaurī*, you cannot even talk intelligently about the science of Love let alone its enjoyment, without the study of Prakrit poetry.

3. *gaurī* *gaurī* poet *gaurī*, garland of *gaurī* to take. *gaurī*, *gaurī* method manner. For *gaurīdevī* and *gaurīdevī* see Introduction, P and in foot-note. For *gaurī* more

verses in praise of Prakrit poetry, see *प्राकृतनाटिकासंग्रह* compiled by Prof. V. M. Shah, Surat, 1935, pp 31-32

4 पद्याव, प्रस्ताव, reference, subject, topic एवम्, एकार्थ, having the same meaning. वज्ज is a Deśi word, acc to हेमचन्द्र, = पदति, series For further remarks on गादा and वज्जा see Introduction वज्ज सि, वज्जा is shortened to वज्ज because of the following conjunct consonant. See Ghatge's Gr § 107 (1)

5 अवसर, (proper) occasion प्रतिष्ठा or विधि (कीर्ति) fame, renown + मत (म्) possessive suffix, famous

Stanzas 6-8 These stanzas bring out the importance of appreciative listeners or readers Writing good poetry that can stand the test of time is no easy matter Besides poetic genius (प्रतिभा), deep study of earlier poems, lexicons, works on metres and other sciences (धृत्यधि) and constant practice (अभ्यास) at writing poetry are required In old times when the art of printing was unknown, the use or circulation of poetry or literature in general was also very difficult. People had to make manuscript copies themselves or pay the professional scribes for getting the copies made for them The poets, however, did not feel satisfied with the mere spread of their works What they chiefly cared for was that their poems should be appreciated by intelligent, learned persons, who would be able to understand the indicated (लक्ष्य) or suggested (व्यंग्य) meaning (अर्थ) and the sentiment (रस) conveyed by them

6 दुष्कर्म (adv), with great difficulty कीर्त passive fr कर (कृ) to do, also किञ्चिद् पत्रणा, use, employment, circulation सोयार, श्रोतु, a listener, a reader

7 रसकर्म, ससृज्ज. वस, वज्ज, power, control रस, flavour sentiment The रस are usually eight viz शृंगार, वीर, करुण, हास्य, रोद्र, भयानक, वीरमत्स, अद्भुत Sometimes they are said



11 नवरि (indeclinable), only अणरसिय = अरसिय, unappreciative. लब्धम् irregular passive base of लभ्

12 सच्छदिया—with कामिनी, whose desires are fulfilled, by her lover or who follows the inclination of her lover, with गाहा, composed in metre सख्या, (कामिनी) of a beautiful form, (गाहा) of a correct form, not defective grammatically Cf सलक्षणा in stz 10 above ह्य, रूप, an inflected form, a form of a noun or verb derived from inflection सरसउल्लावा, (कामिनी) talking sweetly (उल्लाव, word) (गाहा) conveying suggestions (उल्लाव) which are full of sentiment (रस) गाहिज्जती with कामिनी = अनुमूयमाना, being enjoyed with गाहा, = पठ्यमाना, being read गाह to enter deeply into, to penetrate

13 This stz. is quoted in the काव्यानुशासन ch 2 p 26, काव्यमाला no 43 विन्मम, amorous play or movement, grace, charm मम्मण, lisping, indistinct words हर to attract, captivate

14 गाहाउ = गाहाओ accu plu ओ is weakened into उ for metrical reason गोदी, an assembly or meeting परमत्य, the inner, suggested (व्यम्य) meaning छद्मल, विदग्ध, clever वीसत्य fr विदग्धस्त for स्त > त्य see Ghatge § 78

15 वराई, वराकी unhappy, unfortunate वराक and तपस्विन् in such contexts are used to show pity for the person or object referred to सिक्खिज्जती fem pres part. pass fr सिक्ख to learn गवार, ग्रामीण, a villager, rustic, uneducated and uncultured person कोरई pass fr कर to do हच०, to tear off, pluck out Just as a cow is harassed by persons who take a long time for milking her, and go on pulling her udders, the गाथा also is torn off as it were, by rustics who cannot recite it properly and mix up syllables belonging to different words

16 °दतदिढकाढिण° should rather have been °दिढकाढिणदत° firm and strong teeth Such transpositions of members





मगलम् ॥ चिंता, thought, meditation अत्याह, unfathomable, cf Marathi, अथांग

20 रयणुज्जलपयसोहं, with कामिनी, रत्न-उज्ज्वल-पद (foot)-शोभ, with काव्य, रचना-उज्ज्वल-पद (word) शोभ पडिववस्त्र with कामिनी, प्रतिपक्ष opponent i e husband, with काव्य, प्रतिवक्ष, every heart. पुरिसायत, पुरसायमान, acting the man विलासिणी, a graceful woman. रसणा, रसना, a woman's girdle दाम, a string, rope. Here it is used only as a decorative word like पाश, स्थल or हस्त etc as in केशपाश, गडस्थल, केशहस्त etc रसत, with कामिनी making a jingling sound, with काव्य रसान्तं = रस + अन्त full of flavours or sentiments such as शृंगार, वीर etc

21 वासिय, वासित, perfumed, scented तप्ति, तृप्ति satisfaction

22 कह कह वि, कय कय अपि, somehow, with great difficulty रणइ पर्यं-(चोर) places his foot so as not to disturb the persons sleeping in the house, (कवि) arranges words in his poem. मग्न, मार्ग-(चोर) way, (कवि) style (e g वैदर्भी, पाञ्चाली, गौडी etc) छेय, (चोर) छेद a hole in the wall etc (कवि) छेक a kind of alliteration. अत्य, अर्थ-(चोर) wealth, (कवि) meaning, sense निव्वहइ (चोर) extricates himself, maintains himself, (कवि) carries out, completes his poem

23 सह—(चोर) noise, (कवि) word अवसह—(चोर) censure, abuses, (कवि) ungrammatical word पर पर—(चोर) at every step, (कवि) in the case of every word (पद) or acc to com. पादे पादे at every quarter of a stanza

24 सहपलोह—(कलत्र = wife) one who acts up to the words or suggestions of her husband, (काव्य) full of (good) words पल्लुह or पलोह full छन्दे कव्व, literature composed in metres छंदे कलस, a wife who is according to the desire of her husband



in 24 above, full of सटिय p p p of स+ठा (Sk. स्था) वियट,  
clear, beautiful पडेयव्ण pot p p, also पडियव्ण fr पठ to learn

29 सक्कइ, शक्नोति, is able सक्कय, सस्कृत्, सत pre. p of अस्  
to be समिगार, full of the sentiment (रस) of इगार Cf.

पत्तो मक्कययधो पाइअवधो वि होइ सुत्तमालो ।

पुरिसमहिंल्लिआण जेत्तिअमिहंतर तेत्तिअमिमाण

and

गूढत्यदेसिरहिय सुलल्लि वधेहि विरइय रम्म ।

पाइअकव्व लोए कस्स न हियय सुहावेइ ॥

Nos 287 and 291 in प्राकृतसुभाषितसमूह compiled by Prof  
V M Shah, Surat, 1935

30 Com मूर्खात्मनोऽज्ञतया छन्दोलक्षणविहीन गायानि पठन्तोऽ-  
वलोक्य पण्डिता भक्षिनिर्कोचनेन (निर्कोचन, contraction) तानुपहसन्ति ।  
ममुहा. झू, eye-brow ममुहाखगनिवाडिय is a picturesque and  
striking way of saying that the learned ridicule per-  
sons who do not know how to recite Prakrit verses  
properly

Stanzas 32-48 bring out the extraordinary good  
behaviour of the really good persons Usually people  
do good to others when obligations are first conferred  
on them, but the सुजन does good to those even who  
harm him, he is constant in this friendship and  
he does not go back on his words He does not  
speak harsh words even when insulted and forgives  
those who offend him

32 महणमि सरी, a reference to the समुद्रमन्थन for which  
see stz 19 above सुरतरु, पारिजातरु

33 महल्लिज्जत, denominative from महल, मल्लि, being spoilt.  
छार, क्षार, ashes दर्पण, दर्पण, mirror

34. मगुल, sinful, harmful Cf Marathi slang वगाळ. लज्जिर  
(लज्जा + इर a termination showing habit or nature i e.



द्वापरयुग The duration of कलियुग is 432000 years of men and is supposed to have begun on 13th February 3102 B C It is believed to be an age full of sin and degradation कलिकाल is poetically identified with a lordly elephant and a good person with a lion पुहवी also पुहई, पुहवी, पुहनी = पृथिवी, the earth, lit. the broad one गलगज्जिय, the roaring noise (of an elephant)

44 नवरि only अवरद्ध one who has offended

45 पन्हुस, विस्मर, to forget

46 Supply पडिवज्जिय as the subject of होइ Even at the risk of death the good stand by their undertakings जइ समा पत्यरेहा अमहा न होई तहा सुयणाण पडिवज्जिय अन्नहा न होई

47 पलय, प्रलय, destruction of the whole universe at the end of a कल्प = one day of ब्रह्मा = 1000 युग or महायुग (each महायुग is made of the four युग—कृत° etc for which see stz 43 above) मज्जाया, मर्यादा, boundary line सेह, सुम, to leave, transgress The oceans flood the earth at the time of प्रलय सिद्धिलिंति denominative from सिद्धिल, सिधिल, to give up, to abandon नेय, नैव not in the least, not at all

48 For चन्दन cf यद्यपि चन्दनविष्टपी फलकसुमवर्जितो विहित । निजवपुपैत्र परेषां तथापि सन्तापमपहरति ॥ — सुभाषितरत्नमाण्डागार (6th edn) p 248 stz 41

Stanzas 49-64 describe the crooked behaviour of a wicked person. His face is never serene, his eyebrows are twitched He delights in causing splits among fast friends and so long as he is feasted, he speaks sweet words, otherwise he pierces the heart like an arrow with his harsh words He is dangerous like a poisonous reptile, indulges in backbiting others and turns against even his benefactors One must consider himself fortunate if he is able to be alive in this world infested with wicked persons



मध्ये वक्रीकृत (खल)—crooked at heart, cf. com विनवक-  
नमह Imperative 2nd per plu of नम to bow down नदरण  
Deśi, an instrument for pairing nails

52 For the idea cf मृदङ्गो मुखलेपेन करोति मधुरध्वनिम् शकुलीण,  
{ with मुख cf Marathi, मृदग }—not touching the earth  
(कु) Com अस्पृष्टभूमि यत् अङ्के धृत्वा याद्यते, with खल low  
born. दोमुहओ, with मु० having two faces, with खल,  
same as दुम्मुहअ in 51 जिणामि भोग्ये, when the packing  
of wheat flour applied to the tabor on one side is  
worn out it produces a jarring sound (त्रिस आगमद्),  
similarly the खल also ceases to praise and speak agreeable  
words to a person when the dainty dishes he has eaten  
at his cost are digested आसर- to speak harshly, to  
scream

53 निद्रम् with बाण, discharged from the bow  
(निर्गत धर्मात्, धर्मशब्देन धनुश्च्यते- com), with पिशुण, a back-  
biter, unrighteous गुण with बाण, bow-string, with पि०,  
virtue, quality टाण with बाण, a particular posture adop-  
ted by an archer, with पि० a place As soon as a पि०  
comes out of a man's house he begins back-biting him  
लोह, with बाण, iron, with पि०, लोभ greed. ल्ग, to touch,  
to come in contact with

54 होसद्, future of हो, भू to become The slanderers  
make an utterly improbable thing appear probable by  
their talk

55 नवरि, only बलाण मग्गो धिय अत्तवो occurs also in  
stzs 56 62 and 274 of the वज्जालम्

56 वदरिय, वैरिन्, enemy

57 निषट्, with गोणस, hole (made by another such  
as a mouse), with पिशुण, a weak-point वित्तलिज्, with  
गो०, चित्रल, spotted, with पि०, = नानाचित्त (com) of unsteady  
mind, not steadfast जमलजिह्, यमलजिह् with गो०, having the





शवरा who are brought up and live on the Vindhya mountain burn its forests Construe (जेण चिय उन्नाविया जत्स पसाएण निगयपयावा त चेव) विष्णु (जह) समरा (=शवरा) डहति (तहा) जेहि निगय पयावा (ते बिय खला डहति 1 & नासेति) समरा, शवरा mountaineers, barbarians Note the change of ष to म, another instance is कवध > कमध, a headless trunk See Ghatge's Gr § 47

63 सरस, fresh, with green leaves सवलिय, associated with दावानल, a forest-conflagration, wild fire, simply दव or दाव also means the same

64 नायराज, snake-king S'esa who has 100 hoods As the tongues of snakes are split in two, S'esa can be said to have 2000 tongues in his 1000 hoods instead of only 1000 We learn from the *Māhābhārata* that the नाग were sons of कद्रू and कश्यप, and they induced their step-brother गरुड to fetch for them the अमृत from heaven for granting freedom to विनता the mother of गरुड As soon as the jar of अमृत was brought and placed before the नाग on blades of *kuśa* grass, it was snatched away by Indra. Thinking that some drops at least of अमृत might have fallen on the *kuśa* grass they licked it and had their tongues split in two!

Stanzas 65-72 are devoted to the description of the constant companionship of true friends A real friend stands by a person even in difficulties A sincere friend will try to shield his friend in danger (stz 67) and abide by his undertakings, even in the face of death he will not go back on his word (stz 7)

65 सलहिउजइ passive 3rd p sing pres of सलह, इलाच् to praise निव्वहण, निर्वहण, maintaining (of close friendship) This verse = The लीलावर्द्ध (Ed. by Dr A N Upadhye) 222

66. दलित (द्विरेल्ल) (pass. part. used as a noun) acceptance (of friendship or association). तुल दल शिबेर, appear beautiful. तुल the Sea.

6 अतिदण्ड (denom. fr. अति) अतिदण्डे, increase भाण्ड बलद, over-flowing (of milk) cf. Marathi कडे, -ने cf. अभिमानकरीतान दि तुम दण्ड तुम केवळ अति दण्डनेस आ जका दण्डा दुपले तुम दण्ड पावमुकलताका तुम तु मित्रा तुम लेव जके दण्डा तुम वीर दुकरीत ॥

68 देवदण्डि ॥ (adv) place or time. द्विरेल्ल, द्विरेल्ल-दुवद, painting on the wall. वाजद, वाजद वाजद वाजु-विम ॥ वाजद all Dev words, primarily mean doll or puppet of Marathi वाजु. As it is compounded with द्विरेल्ल it means painting. This verse is verse ३.17

व दण्ड pass 3rd p sing. pres. fr. वीर, to watch. वेद, तुम to bandh

70 देवदण्ड (causal) part pass. p fr. वीर, वि + वी + वृ to ॥ to do होव 'वर्षा' वाजु 3rd (॥) made his self to do. बोर to making the ball his room. cf. Coor. दण्ड ॥ दण्डुदण्डादि दण्डादि वीर वाजु दण्ड अतिदण्ड वाजु विम वाजुद तुम वाजु दण्डादि वीर, together with ॥  
a. by means of वि (Apathiranda ११).

विम pass ३rd p. ॥ imperative of वीर to cut.

— दण्ड to or वृत्त दण्डादि chain -वेद, once the change 10 ॥ ३.१७ वृत्त ॥ to 12 Sanskrit. Even in the दण्डादिदण्ड, दण्ड ॥ ३. ॥ ॥ ॥ ॥ ॥

Stanzas 73-80 deal with the constant and abiding ॥ ॥ वाजु friendship It is not quite clear why the different words or notions are made of the stem 63. Out of 73-80 the word वीर occurs only in 74 and ७५

73. धवलिञ्चद् (pass denom 3rd p sing. pres. of the denominative fr धवल), is rendered white, is brightened मणे (indeclinable), मन्ये, I think

74 ससहर, the moon, सस, दान, a hare, a rabbit. The spots on the orb of the moon are popularly considered to resemble the form of a hare, hence the name ससहर क्षिञ्चद्, क्षीयते, diminishes (in brightness) सदा, सदा, always

75 सदा, (समिम्भि) क्षीणम्भि (सायरो) क्षिञ्चद्, (समिम्भि) बहुतयाम्भि (मायरो) सविसेस बहुद् पडिपन्ननिब्वहण = पडिपन्नरस (सिणेहस्स) निव्वहण The reference in the str is to the phenomena of tides which are bigger in volume as the moon increases in size, and becomes smaller with the smaller phases

Cf लद्धु मित्तु भर्मतएण । रयणायह चडेण ॥

जो क्षिञ्चद् क्षिञ्चतएण । यद्दद् बहुतएण ॥ ८५ ॥

छाया-लब्ध मित्र भ्रमता । रत्नाकरधन्द्रेण ॥

यो क्षीयते क्षीयमानेन । वर्धते वर्धमानेन ॥

From the गाथालक्षण Edited by Prof H D Velankar in Annals of B O R I, Poona XIV (1930) p 29

76 निक्षोच, नियोग = सम्यग्ध (पाइयसद्महणव), सह a bed (of lotuses), a multitude. कुमुय, night lotus

77 आसासद् fr आसास (आ + आसय्) to cheer up, to console But Chāyā, आसासद् = आशास्ते, blesses

78 °सगाद्, note the change in gender सग is m in Sk सुणिव्वुद्, सुनिवृत्ति, Complete happiness or satisfaction.

79 एमेव = एवं एव रद्, रवि, the Sun कमलायर, कमल + आयर, bed of day lotuses वियस्, विकस् to bloom

80 फतो, where पक्क्य, पक्कज, day-lotus, here It usually means any lotus in general

Stanzas 81-90 These ten stanzas contain words of wise counsel One should not speak harsh words to others It is not good to speak to others of faults and



86 कुलेण किं होइ, what is the use of the (birth in a good) family? हु, खल्ल, indeed

87 जि (अपभ्रंश) = एव नमिर, नम्र, modest

88 छद्, desire, will, inclination अणुवट्, to follow मम्म, मर्म, weak-point, defect. नवरि माणुसाण, understand a काकु or change of tone here and take it as a question Only of men? No, of godseven

89 छणवचण, by not celebrating a festival (छण, क्षण = Marathi सण), com क्षण उत्सव दीपोत्सवादि तस्य वदनेन अकरणेन कलत्त, कलत्र, wife

90 पेरिस, पौर्य bravery, valour वंचणय, वदनेक, avoid-ing, from वच्च causal to avoid, shun It cannot mean 'deceiving' here. In छणवंचण above, it has the same mean-ing viz avoiding रंजण, कलङ्क, stigma, stain (on character) राढाइत्त, राढावत्, possessing lustre (राढा), acc Chāyā भव्यात्मन् a fortunate person

Stanzas 91-106 constitute the धीरवज्जा, while stz 107, -119 make up the साहसवज्जा But on closer examination it will be found that these groups are not mutually exclusive Stzs 111-113 which directly mention धीर and even those that mention the behaviour of a सुपुरिस or सणुरिस should have been properly included in the धीरवज्जा, while stz 105 should have been given under the साहसवज्जा The धीर or a साहसवन्त पुरिस behave in much the same way They never give up a thing once undertaken, are uncompromising in nature—they would not be satisfied with any other but the highest position Failing to attain that they prefer to languish in lonely forests They would rather die than go begging of others They accomplish even an impossible work Even Fate has to admit defeat at their hands And when they succeed in their undertakings they become



95 माणिणि voc of मणिणी माणुषयाण, माणेण उप्पयाण समर्पति Sk समाप्नुवन्ति is present active 3rd p plu but Chāyā takes it as passive in sense. With समर्पति = समाप्नुवन्ति supply आत्मानं as the object, समर्पति-समाप्यन्ते of Chāyā, supply देवेन as agent. Cf पुष्पमस्तयकस्येव द्वयी वृत्तिर्मेनस्विन । मूर्ध्नि वा सर्वलोक्तस्य शीर्यते घन एव वा ॥ अह्वा अह्वा either or The second अह्वा is changed to अहव for the sake of metre

96 वेणि Nom plu. of वे (द्वे) Neu on the model of श्रीणि But गइओ with which it agrees is Fem Nom Plu Note the disagreement of gender between the substantive and the adjective वेणुहल, delicate, beautiful

97 पेक्षिय, Deśi पीडित afflicted, pained, Chāyā, = क्षिप्त, thrown about. गुह्यसण, great calamity नो, not चव, कयय्, to utter, speak. Is चच् a metathesis of वच्? दीणकवरं com., देहीत्यादि

98 घुप्पइ, pres active 3rd per sing स्वपिति, Supply धीरो as subject Chāyā wrongly takes it as pass pres 3rd sing पिय, प्रिया वट्टे—Chāyā पृष्ठे (surface) It would be better to emend वट्टे to वट्टे = Sk वृत्ते, in which case घणवट्टे = वृत्तस्तने in Sk, meaning, on the round or fully developed breast. वृत्त, rounded, circular करक, skull, any bone of the body ककाल, a skeleton. संकुल, full of मसण, स्मशान

99 कञ्जोल, a cup, Laber Intro p 12 = a kind of vessel, dish, cf. समराइयकहा p 80 l 11 घाल, a big dish सिप्पि, a kind of vessel (R. Amg Dic), कवाल, कपाल, a beggar's bowl, skull, skull-bone As पेयवण (मसण cemetery) is mentioned along with it, the latter meaning seems preferable

100 विटप्प, pass of विटव अर्जे, earn, secure तण, तृण निव्युइ, निवृत्ति, satisfaction, happiness

101 धिरारंम (धिर+आरंम), firm in undertaking, persevering पट्टिपेक्षिय, see गुह्यसणपेक्षिय in 97 above.





110 तुग, mountain

111 'ववस, व्यवसो, to undertake रयण, रत्न, excellent  
(mostly at the end of compounds, रत्न has this sense)

112 समसीसी (Deśi) स्वर्षा, rivalry (पाइअसइमहणव) Sk  
समशीर्विका, equality (Mon. Williams Sk Dic) घुव, pass  
of घुव to wash फिट्, Sk. अंश, to disappear, vanish But  
Chāyā, फिट्हिहिइ = वास्यति

113 न समप्पइ is not finished or accomplished, Com न  
पूर्णमवति विउण, दुउण, द्विगुण, double

114 फलसपत्तीए, फलसपत्त्या or फलसप्राप्त्या फल णयाइ, cf  
भवन्ति नप्रास्तरव फलागमै This verse = गा स ३ ८२

115 Com. फलै — अत्र फल कार्यनिष्पत्ति । लोके अन्यो य पादपो  
भवति स जातमात्रो दृश्यते वर्धमानश्च The good never boast of  
their plans, they are to be inferred from the results  
achieved.

116 विहल, विहल, distressed, agitated, or विफल, poor  
Com विफलजनदरिद्रजनसमुदरण वा विहलजनसमुदरण वा पञ्चत्त,  
पर्याप्त, enough

117 अढत्त, begun, commenced तुग (adj) lofty, elevated  
ववसाय, effort, resolution, business होहिंति, fut. 3rd plu  
of हो to be

118 महुमहण, god Visnu, who is so-called because he  
killed the demon Madhu नेय, न एव खीरहर, क्षीरगृह or  
क्षीरधर = क्षीरसमुद्र

119 आरत्त, with सुपुरिस, undertaking, with •तुरय, the Sun  
Stanzas 120-125 described in a striking manner  
the utter helplessness of a man before the decrees of  
Fate

120 दिव्वायत्त. (दिव् + आयत्त), आयत्त, depending on,  
resting with (with a noun in locative case) विहल, विघट  
to be spoiled, to be ruined



129 नलादवद्दी, the flat surface of the forehead Cf लिखितमपि ललाटे प्रोज्झितुं कं समर्थ । अग्रह = अग्रहा, अन्यथा, otherwise; अग्रहा ऋ, to change

130 किर = किल पयाव प्रताप, valour विवरीय, विपरीत, adverse, unfavourable

131 वेणि, द्वौ हरह (Apabhramśa) gen. sing of हर, S'iva-महण, मयन, churning, a reference to समुद्रमन्थन विस, the deadly हालाहल, poison कण्ठ = कृण्ण = विष्णु, as लक्ष्मी is the wife of विष्णु and not कृण्ण

132 लब्धइ irregular pass of लभ् to get

Stanzas 133-146 deal with the misery and humiliation of a poor person The good qualities of a poor person are not recognized as soon as he goes to others for begging, he is ignored by people and nobody respects him But poverty serves as a medicine to those who become haughty and puffed up due to wealth.

133 पवन् resorting to घरिज्जसु, though the Chāyā (Cal edn) gives it as = ध्रियस्व, the pass sense may be not intended Subject of घरिज्जसु as of जणेस्व is तुमं understood If the pass form is insisted upon, the correct one would be घरिज्जव (Sk ध्रियताम् in our छाया) and not घरिज्जसु

134 कुलकर्म = कुलाचार, a duty or a custom peculiar to a family (पादम सहमहाणव) But here the meaning seems to be ' (the respect shown to a person according to) the order or rank of a family', i e a man belonging to a higher or nobler family would receive the attention of the host first. But if such a person were to go as a beggar to a man he would ignore him and give attention to a rich person even though of a low birth

135 तिण, grass सूत, cotton Better read तिणतूला (abl. sing) in view of the Chāyā तृणकापासात्, दीन, दीनः, a poor man.

Com. सर्वं वाक्यं त्वं वनि वनिवन्ते वीरं लक्ष्मि (वनेन) व वनेन. Cf. वन्यवनि वन्यवनिवन्ते व वन्यवनि. वन्यवनि व वन्यवनि वन्यवनि वन्यवनि. वन्यवनिवन्ते ११ ५.

136 तेनैव turns round. A self-respecting man finds it extremely difficult to say to others, Please give me something.

137 विनिवन्ति, pass. of dāman विनिव dark, are darkened. वन्यव, वन्यव receiving. Com. लक्ष्मि वन्यव विनिव वन्यव वनि (वन्यव) वन्यव वन्यवनि pass. 3rd pers. pl. of वन्यव (a self-formation fr वन्य with व्) being made white of thing which was not white before. वन्यवन्ते वन्य + वन्य + वन्य (difference)

138 वन्यवन्ते pass. pres. part. of वन्यव, conceal वन्यव वन्यव वन्यव see 89 above

139 वन्य = वन्य

140 विद्वान्, विद्वान् learned person वन्य, honour (विद्वान्मान) (वन्य वन्य) honoured by the learned. विद्वान् विद्वान्, learned, used of वन्य Poverty personified, ironically Com. explains the propensity of विद्वान् thus वन्यवन्ते वा विद्वान् वन्य व वन्यवन्ते वन्यवन्ते. वन्य वन्य, वन्य, possessed of self-respect This verse = व. व. व. व.

141 वन्यवन्ते, वन्यवन्ते one possessing supernatural power (of becoming invisible), by means of charm incantation or magic (वन्य, वन्य) and magic incantation (वन्य)

14. विद्वान् वन्य gout or rheumatism in the form of wealth वन्यवन्ते (demonstrative pass. of वन्य, वन्य) are made straight or erect

143 वन्य वन्य respect

144 वन्य cave valley वन्य, hole, cavity वन्य, वन्य, manifest known.



तुल्यमपि वस्तुमपि सर्वम्- तुल्यमपि विदुः तुल्यमपि न मन्यते वस्तु-  
हेतुं वस्तुमपि सर्वम् वस्तुमपि तुल्यम्। वस्तुमपि = वस्तुमपि (by  
वस्तुमपि), large quantity of water (with a व), a  
multitude of foolish persons (with अह), तुल्य, तुल्य, good  
less (with the ल), तुल्यमपि, highly (ह) worthy per-  
sons, (with the अह), सर्वम्, सर्वम् top, (with the ल);  
the head (with the अह) वस्तु, वस्तु, enough, sufficient.

Stanzas 151-161 describe the plight of servants. The  
masters take pride in giving big donations to charitable  
institutions and funds, but when it comes to granting an  
increment in the salaries of their employees, they bring  
up all sorts of difficulties such as trade depression and  
high cost of production (cf. 154). Sometimes some  
servants get preferential treatment, while the others are  
completely neglected (cf. 155). Some serve faithfully and  
modestly and expect their merit to be appreciated. But  
often he cracked fellows secure favours and confidence  
of their masters and the just claims of the honest  
servants are ignored.

151 वरित, good conduct. The second half of this  
stanza is the same as the 722 of वस्तुमपि.

152 वर, वर, old worn out वर, वर, वर (adv.)  
how ever but

153 वस्तु (Dr) वस्तुमपि, the master of the crowd  
and palm tree. The unexpected and accidental  
occurrence. वस्तुमपि is the meaning of the stanza is obscure  
to me. The word on it makes no clear sense वस्तु,  
वस्तु an ancient वस्तु, confusion (Ratnachandra,  
Amg. Dic.)

154 वस्तुमपि, drawn in painting वस्तु (with वस्तु),  
वस्तु, वस्तु (with वस्तु) charity, liberality

155. The poem explains the propriety of वस्तु by saying  
that it bears fruit once in hundred years.

156 मागण, मार्गेण, a suppliant सच्छद, similar समसीरी,  
see 112 above.

157 मुयस्मि, मृते, when it is dead वप्पहिय, चातक

158 मग्गइ, मग्गते, can be spoken पयणा, प्रार्थना, request

159 दसाणा, दशना, teeth Construe 2nd जे धवला ते पुण  
विहुरमहाया (devoid of help, helpless) याहिर चेव (चिदठति)  
Com अयमत्र भाव—मलिनचित्ता प्रभो अभ्यन्तरस्थिता विभवजातं  
मुञ्जते, ये पुन शदम्बमावा से वहि स्थिता एव केवळ फलेन अनुभवन्ति ।

160 तवा (Desi) a cow. Cf Marathi तांतु which is a  
name given to some cows पक्कल Desi, strong राज्य, a  
particular corn मंजरी, sprout, shoot निष्पन्न, produced,  
Com सेवया पर्याप्तम् । अयं भाव—धेनुवृषभरत्नरूपान्येषु विद्यमानेषु  
सेवया अल्पम् । कुणठ for कुणन्तु due to metre

161 There is a pun on the word छुहा in this stz छुहिय,  
(denom. p p fr छुहा, मुषा, chunam), white-washed, छुह-  
छुहिय (= छुहाछुहिय, क्षुषाशुधित) agitated or oppressed by hunger

Stanzas 162-178 bring out strikingly the extra-  
ordinary devotion to and great self-sacrifice for his master  
of a brave warrior He cheerfully lays down his life on the  
battle-field to secure victory for his master When he  
and his master fall down wounded on the battle-field,  
side by side, he even patiently puts up with the most  
excruciating pain caused by the biting of his intestines by  
a vulture, hoping that the wind from its wings may bring  
back to consciousness his master from his swoon.

162 पयस्स, Chāyā पयस (?) Take पयस्य as पदस्य and  
explain नेहस्स पयस्स को समन्महिओ as what is stronger the  
affection (of the warrior) or (the strength of his) foot?

163 वलिय, surrounded साहण, army धक्कइ, तिष्ठति, stands  
firm (in the battle) छहउ, छमउ, a good warrior

164. वियलइ, विचलति or विलगति माण-मान is mas in Sans-  
krit It seems to have become neuter under the





174 गाढासण, sitting firmly or tightly This gives the reason why only the upper half fell down मंडलग्न, a sword After कस्स वि supply सुहस्स to make the sense clear

175 The description of a soldier on the battlefield His head was cut off, but his trunk danced on the field जीए सग्गे, जीवे स्वर्गे, when the life had been placed in (ठविअ) स्वर्गे i. e. when he was dead. Can जीय be जिय (जित, conquered, won)? The lengthening of जि in जिअ may be due to metre In this case ठविए would have to be construed only with एणमि सीसे, ठविअ (p p p of causal of ठा, स्या) स्थापित, placed.

176 पढिच्छिरे, Chāyā प्रतीक्षणशीले, expecting. But it should be equal to प्रतीच्छनशीले which often received (garlands as token of favours), Cf. com (प्रतीच्छनशीले) अनवरतप्राप्तस्वामिप्रसादवृन्दाप्यायितशरीरे उत्तिण्णगह्वमार, उत्तीर्णगुरुमारे the heavy burden (गुरुमार) on the कवन्ध is the head, for being heavy with the weight of numerous favours received Or the burden may be actual Whenever the warrior came before his master with fresh victories, the master offered him big garlands, and the poor कवन्ध, the trunk, had to bear all the load of the flowers! Now that the head was cut off, the कवन्ध was freed once and for all of the burden and hence it danced in joy This is of course an उत्प्रेक्षा on the dancing of the कवन्ध due to the extraordinary vehemence with which the warrior was fighting.

177 गिद्ध + अत + कट्ठण, pulling out of the intestines by a vulture साहिज्जह (pass from सह), is borne, is tolerated पक्ख + अणिल, the wind due to the flapping of wings (पक्ख, पक्ष) of the vulture

178 सिवा a female jackal चुंचह must be construed with वयण and also वच्छन्त्यल is the first line उर, उरस्स, chest-सहिर, blood. कुकुम, saffron



Stanzas 190-199 describe the plight of the elephants when separated from the विच्य and consequently from their mates and unable to get the leaves of the शल्लकी tree which they like so much

190 हल्लन्, shaking, getting loose in the socket पद् ( Apabhramśa ) = त्वया " According to Pischel § 421, we must write it with Ardhaçandra "—Laber, Intro p. 10

191 सभर, सस्मृ, to remember मुणाल, मृणाल, lotus-fibre.

192 चन्दनपल्लव suggests that the elephant is from the मलय mountain which abounds in चन्दन मणिनाथ while commenting on the मेघदूत st 20 says that the विन्ध्य, the मलय, and the हिमालय are the homes of the elephant ( हिमवद्विन्ध्यमलया गजानां प्रभवा ) परिणम, change In view of this meaning of परिणम ( which does not mean to offer or bring ) and the chāyā, या यथा etc ज should be जा पठिच्छ, to accept. Com चन्दनपल्लवान् परित्यज्य प्राप्तानि तृणानि भक्षय इत्यर्थे

193 झिञ्ज, झी, to be emaciated, to grow lean

194 विसृष्ट, विसृष्ट, agitated

195 छुहाडलिय = छुहा + आडलिय मर स्मृ, to remember ह्यथे धिय विलीणो, remained only in the trunk, he could not eat it alone •सुह should be •मुह in view of the Com वल्लमा- करिणीमुखस्मरणत ।

196 क्षाप्ति, quickly

197 पलित, प्रदीप्त, consumed by, burning with For the change of द to ल see Ghatge's Gr § 41 ( u ) भज, break or destroy

198 निष्ट, पश्यति, sees

199 •करपिय• = •कर + अपिय• offered with the trunk. किसिओ, कृश, lean, emaciated Com आत्मवल्लभाशुण्डार्पित- शल्लकीकवल्लभोजन स्मरत मरण समवति, का कथा काश्यस्य ।



# VAJJĀLAGGA

## Index to First Lines

अकए वि कए वि पिए	३८	उयरे असिकणरिए	१९६
अकलीणो दोमुदओ	५२	एक्क चिय सलहिज्जइ	६५
अगणियसमविसमार्णं	११०	एक्कत्थे पत्यावे जत्थ	४
अच्छउ ता इयरनणो	९३	एक्कं दंतमि पय	१७२
अज्ज वि विहुरो सुपहु	१६८	एक्काए नवरि नेहो	७४
अज्ज वि समरइ गओ	१९१	एक्को वि को वि नियगोत्त	१७०
अणवरयवहलरोमंक्कनुय	२५	एमेव कह वि कस्स वि	७९
अत्यक्को रसरहिओ	२७	एय चिय नवरि फुड	११
अत्यो विज्जा पुरिषत्तण	१२०	एय चिय बहुलाहो	५९
अदक्खरमणियाइ	९	एयं वज्जालग सन्व	५
अप्पदिम कायन्व	८३	ओलगिओ सि घम्ममि	१५४
अप्पाण अमुयता	९१	कत्तो वग्गमइ रवी	८०
अवुहा घुहाणमज्जे	३०	कत्तो लम्भति धुरषगइ	१८५
अमय पाइयकन्व	२	करिणिअरप्पियनवसरस	१९९
अमुगियगुणो न जुणइ	१८३	कह कह वि रएइ पय	२२
अवमाणिओ व्व संमाणिओ व्व	१६५	किसिणिज्जति लयंता	१३७
असमत्थमतंतताण	५८	किं करइ फिर वराओ	१३०
अह तोइइ नियक्क	१८१	किं करइ कुरंगी बहुमुएहि	२००
अह मुअइ सह पियकामिगीहि	९९	किं वा कुलेण कीरइ	१४३
अह मगइ घुरालगो	१८०	को एत्थ सया सुहिओ	१२७
अहवा मरति सुअनसण	९७	खडिज्जइ विहिणा असइरो	१२६
अइ मुणइ पियमालिणिअण	९८	खल्लसज्जणान दोवा	६४
आडत्ता सणुरिसेहि	११७	गस्यहुदाकुलियस्स य	१९५
आसमफलो फणसो व्व	१५५	गाठासणस्स कम्स वि	१७४
उन्नय नीया नीया वि	१२८	गाहाण गीयाण	१७

पञ्चाश एवा मरिक्काय	११	वाहै रुवे विमवा	१४४
पञ्चा इय्य मारी	१५	वावातुमकिपुकिंमुत्तव	१५४
पञ्चे मरिक्कियि पुं	१६	य्यामी वक्कव्वे यय्या	१६
पुण्णिणे कुमेहि धियेहि	५५	वे वे पुण्णिणे वे वे वि	१
पेवाहिण्णुत्तम	१ १	वे कया धियज्जयोरेव	१४१
पक्कमिद्वय सुववा	४	वेहिं निव ज्जयहिवा	६१
पट्टे वक्कियत्त पुण्णिमत्त	१	विग्गह लोभेहि कया	७५
पट्टमत्तव ज्जयहिं	१ १	लोभविट्ठो वि पुण्णे	१
विज्जमविज्जकत्तपुत्त	१ १	वट्ठिवट्ठवक्कवक्कवत्त	१११
विज्जमत्तवक्कवक्कविट्ठ	११	ववाह विमि वक्कवक्कवत्त	१६
पुत्तव वट्ठम वट्ठिन्	१४४	व्व वट्ठिन् वट्ठिन्	१५६
पुत्तवक्कव करिस्से	१	ठं वि वि कय्याव्वं	१११
पुत्तं कय्याव्वमत्तहि	१	ठं वि वि कय्याव्वं	१
पुत्तं वो वट्ठवत्त		ठं वि वि कय्याव्वं वं विट्ठ	६६
पुत्तं वक्कव वक्कव व	१	ठं वि वि कय्याव्वं वं विट्ठ	६१
पुत्तवत्तं पुत्तं व्व व्व व्व	१	वा व्वे वेवविट्ठ	१ १
पुत्तं एवमि कय्याव्व	१ ६	वा व्व व्व व्व व्व	११
व्व विट्ठ विज्जमविट्ठ	१५१	वा विज्जमव्व कय्यं	१ ४
व्व वाम व्व व व्वेव्व	१५१	विज्जम वि व्व व्व	११५
व्व व्व व्व व्व	१११	व्वे विमव व्व व्व	१ १
व व व्व व्व	११	व्वे व्व व्व व्व	१ १
व व्व व्व व्व व्व	१	व्वे व्व व्व व्व व्व	५
व वि व्वे व्व व्व		व्वे व्व व्व व्व व्व	११५
व विज्ज व्व व्व व्व	१५१	व्वे व्व व्व व्व व्व	१ १
व्व व्व व्व व्व	११५	व्वे व्व व्व व्व व्व	१५
व व्वेव्व व्व व्व	१५१	व्वे व्व व्व व्व व्व	१ १
व्वेव्व व्व व्व व्व	१५१	व्वे व्व व्व व्व व्व	११
व्वेव्व व्व व्व व्व	१	व्वे व्व व्व व्व व्व	११५
व्वेव्व व्व व्व व्व	१ १	व्वे व्व व्व व्व व्व	१६







## University Questions

### Bombay University Questions on the Vajjālagga.

B. A , 1946

[ Stanzas 1-300 were prescribed ]

1 Write critical notes on any two of the following  
(i) the structure and the title of the Vajjālagga, (ii) the chief characteristics of the language of the Vajjālagga, (iii) The nature of poetry according to the *Kāvya-Vajjā*

2 Explain fully any five giving mythological allusions and poetic conventions if any —

- (१) एयं देवमि पयं ( १७२ )
- (२) ददरोमकुलुसियस्स पि ( १५ )
- (३) विदिविदियं चियं स्मरं ( ११२ )
- (४) अज्ज कययो दियदो ( २०६ )
- (५) वाणियय हियदा ( २१३ )
- (६) सच्चो छुदिओ सोदह ( १६१ )

3 Translate into English any five —

- (१) कद कद वि रपद ( २० )
- (२) नहमवभेयन्नगो ( ५१ )
- (३) दिया जाओ सत्थेव यदुदिओ ( ११५ )
- (४) भुजंति कप्पादसगा ( १५९ )
- (५) सो विय सयदे ( १८४ )
- (६) अदिगवपणउच्छलिया ( २५९ )

B A , 1947

4 Discuss the authorship, date and style of the Vajjālagga

5 Explain fully the title ' Vajjālagga '

6 Write Critical Notes on any two of the following —  
(1) The nature of सुहृद ( १६०-१७४ ), हस्ति ( २१५-२१९ ) or हस ( २५७-२६० )

(h) Some poetical conventions and mythological allusions in the Vajjilaga.

(m) Which form of Prakrit does the Vajjilaga represent ? Discuss its nature briefly

7 Translate into English *any five* verses :—

- ( १ ) वटि वरिजम् ( २३ )  
 ( २ ) मि कद कुलेषी ( )  
 ( ३ ) वल्ल व मित्र मित्रो ( ११५ )  
 ( ) वेगिन् वि दूणि वीरो ( १६ )  
 ( ५ ) वरिजम् मित्रिण कम्परो ( ११६ )  
 ( ६ ) लुगिन्वरोहकम्पार ( १०५ )  
 ( ) वल्लिन्वरोहकम्पार ( १११ )

Inter Arts, 1948

[ Stanzas 1-200 were prescribed ]

8 Explain fully *any five* of the following —

- ( १ ) वल्लम् व वल्लो ( )  
 ( २ ) वल्लम्पिन् वल्लो ( १०० )  
 ( ) वल्लम्पिन् वल्लम्पिन् ( १ )  
 ( ) वल्लम्पिन् वल्लम्पिन् ( १११ )  
 ( ) वल्लम्पिन् वल्लम्पिन् ( १ )  
 ( ) वल्लम्पिन् वल्लम्पिन् ( १११ )

9 Recognise *an* of the following forms —

वल्गु वल्गु वल्गु वल्गु वल्गु

**Additional  
UNIVERSITY QUESTIONS  
on  
Vajjālagga (1-200)**

**I General Questions—**

1. "The *Vajjālagga* is essentially a popular work and not a religious narrative' Discuss (B U., I A, 1948)
2. What according to the compiler is the significance of the Title '*Vajjālagga*'? What other interpretations are put on it (B U., I A, 1948)
3. Discuss the authorship, date and style of *Vajjālagga* (B U., I A., 1949)
4. Write short notes on (a) Language of the *Vajjālagga*, (b) Structure and nature of the *Vajjālagga* (B U., I A., 1949)
5. Write fully on any two of the following —  
(a) The form and arrangement of the *Vajjālagga*,  
(b) The place of the *Vajjālagga* amongst Pralīta anthologies, (c) The metre of the *Vajjālagga*  
(B U., I A., 1950)
6. Write fully on any two of the following —  
(a) The author of the *Vajjālagga*, (b) The title *Vajjālagga*, (c) The language of the *Vajjālagga*.  
(B U., I A, 1951)
7. Write critically on (a) The date and metre of the *Vajjālagga*, (b) Comment on रघुं वज्जल्लगं विदिता जयवट्ठं नाम (B U., I A, 1952)
8. Write critically on the following —  
(a) What is an anthology? What is the place of the *Vajjālagga* amongst Prakrit anthologies? (b) Language, metre and Commentaries on the *Vajjālagga*.  
(B U., I A, 1953)

## II Textual Questions—

1. Write fully on the contents of the *सपत्न्या* and *विपत्न्या* (B. U. I. A., 1950)
2. Write short note on the nature of poetry according to *सपत्न्या* (B. U. I. A., 1949)
3. Write fully on the contents of *सोदासपत्न्या* and *सपत्न्या* (B. U., I. A., 1951)
4. Write critically on the topics of (a) The 'Borneo' and 'Daring Courage' and (b) *सुपत्न्या* and *सोदासपत्न्या* (B. U. I. A., 1952)
5. ( ) What is an ideal friendship? Summarise *सोदासपत्न्या* (b) What is the greatness of life? What are the hardships of the poor? (B. U. I. A., 1953)

## III Explanations—

1. Explain fully *any five* of the following :—  
 ( ) *सुपत्न्या* व *सपत्न्या* (V 8) (b) *सपत्न्या* विषय *सुपत्न्या* (V 177)  
 ( ) *सोदासपत्न्या* (V 43) (d) *सपत्न्या* *सुपत्न्या* *सोदासपत्न्या* (V 161) ( ) *सपत्न्या* *सोदासपत्न्या* (V 51) (f) *सोदासपत्न्या* *सपत्न्या* (V 142) (B. U. I. A., 1948)
2. Explain fully *any five* —  
 (a) *सपत्न्या* (V 10) (b) *सुपत्न्या* *सोदासपत्न्या* (V 24)  
 ( ) *सपत्न्या* *सोदासपत्न्या* (V 52) (d) *सपत्न्या* *सोदासपत्न्या* (V 109) ( ) *सपत्न्या* *सोदासपत्न्या* (V 114) (f) *सपत्न्या* *सोदासपत्न्या* (V 4) (B. U. I. A., 1949)
3. Explain fully *translated any five* —  
 ( ) *सुपत्न्या* व *सपत्न्या* (V 8) (b) *सपत्न्या* *सोदासपत्न्या* (V 27)  
 ( ) *सोदासपत्न्या* (V 53) (d) *सोदासपत्न्या* *सपत्न्या* (V 47)  
 ( ) *सोदासपत्न्या* *सपत्न्या* (V 182) (f) *सोदासपत्न्या* व *सपत्न्या* (V 129) (g) *सोदासपत्न्या* *सपत्न्या* (V 146) (B. U. I. A. 1950)

4 Explain fully translating where necessary *any five*

- (a) सदावसद्भीरु पए पए० (V 23) (b) पडिवज्जन्ति न सुयणा० (V 46) (c) नहमसभेयजणो० (V 51) (d) पडिवण्ण दिणयरवासराण० (V 66) (e) तद्दियद्वारमवावडाण (V 119) (f) एक्क दत्तम्मि पय० (V 172) (g) गहयछुहाउल्लियस्स य० (V 195) (B U, I. A., 1951)

5 Explain fully *any five* —

- (a) गाहे भज्जिहिसि तुम० (V 16) (b) दढरोसकल्लसियस्म वि० (V 35) (c) मा वच्चह वीसम० (V 61) (d) पक्खानिलेण पहुणो० (V 177) (e) करिणिकरप्पिय० (V 199) (f) च्चदण तल्लव (V 48) (g) कइ कइ वि रएइ (V 22) (h) वरि-सिहिसि तुम (V 157) (B U, I. A., 1952)

6 Translate and explain fully *any five* —

- (a) मब्बभुवयण० (V 1) (b) सइपलोद्ध दोसेहिं (V 24) (c) पराविवरलद्धलक्खे० (V 57) (d) न महुमहणस्स वच्चे० (V 118) (e) किसिणिज्जति लयता (V 137) (f) चलचमर-कण्णत्वाल्लि० (V 173) (g) किं करइ कुंरंगी (V 200) (B U, I. A., 1953)

#### IV Grammatical—

1 Recognize *any four* —

अईती, पडेयन्व, हरह, घवलज्जइ, घेत्तूण (B U, I. A., 1948)

2 Recognize the following—

सलहज्जइ, आवटए, अवहट्ठियत्तण, ओइण्णो (B U, I. A., 1949)

3 Recognize *any five*—

चत्तारि, गोरविज्जति, सिज्जसु, भंरतस्स, होहिंति, अणायमाणस्स, मुयम्मि, समुन्वदठ (B U, I. A., 1950)

4 Recognize the following—

वोच्छ, सिषिच्चज्जति, मइलिज्जंत, माविक्क (B U, I. A., 1951)

5. Recognise the following—

बहुमन्त्रा विद्विष्य, वाचस्पत्येन बन्धन, वाचस्पत्येन (B U L A, 1952)

6. Recognise the following—

वेदम्, बह्विज्यसि वेदे, वा, बह्विज्यम् (B U L A, 1953)

7. Write short notes on—

दुर्लभे वाचस्पत्येन विद्विष्य, वाचस्पत्येन बन्धनम् (B U L A, 1952)

### Questions Set at the Inter Arts Examinations of the University of Poona.

1. Explain fully any five of the following :—

(1) दुर्लभे वाचस्पत्येन विद्विष्य ( पृ 8 ), (2) वाचस्पत्येन बन्धनम् ( पृ 1 ), (3) वेदे बह्विज्यसि वेदे ( पृ 45 ) (4) वाचस्पत्येन बन्धनम् ( पृ 16 ) (5) वाचस्पत्येन बन्धनम् ( पृ 51 ) (6) वेदे बह्विज्यसि वेदे ( पृ 112 ) ( Poona Uni. L A 1948 )

2. Recognise any four of the following forms —

बह्विज्य, वाचस्पत्येन, बह्विज्यम्, वेदम् : ( Poona Uni. L A 1948 )

3. *Prajñāpāra* is essentially popular work and not religious narrative. Discuss. ( Poona Uni. L A, 1948 )

4. What according to the compiler is the significance of the title *Prajñāpāra*? What other interpretations are put on it? ( Poona Uni. L A. 1948 )

5 Translate into English *any three* of the following, adding explanatory notes whenever necessary —

यद् यद् वि रपद् पय (१ २२), अथमत्यमंततताण (५ ५८),  
किषिणिज्जति लयना (१ १३७), दिट्ठे ज्जनिवद् (१ १५०), एणं दमि  
पय (१ १७२) (Poona Uni, I A, 1949)

6 Explain fully *any three* of the following with reference to the context —

(१) राहुमुदमि वि सतिणो फिणा अमयं विय मुयति, (२) अदियाएद्  
मिल्लं आवद् आवट्ठए पदम, (३) ववसायसावरे सुपुरिसाण लच्छा पुद्द वयद्,  
(४) वाएण किं न नीय अप्पाण पत्थणमएण, (५) मुनिचरिय दुग्गयसेवयाण  
धम्मो परं नटिय (Poona Uni, I. A, 1949)

7 Recognize *any four* of the following —

वोच्छं, आसामद्, मदल्लिज्जतो, नज्जति, सञ्जीकरेहि, निब्बिखिज्जण,  
अत्यमिओ, वहुत्त (Poona Uni, I. A., 1949)

8 Write critical notes on *any two* of the following

(1) The title, date and authorship of the *Vajjalagga*, (2) Mythological allusions in the *Vajjalagga*,  
(3) Characteristics of a brave warrior or a wicked person. (Poona Uni, I. A, 1949)

9 Write critical notes on *any two* —

(1) Characteristics of a true friend or a devoted servant, (2) Anthological literature in Sanskrit and Prakrit, (3) Poetical conventions in the *Vajjalagga*  
(Poona Uni, I. A, 1950)



10. Translate into English any three of the following, adding explanatory notes where necessary —

(1) विमानतट-आवर्तन ( ₹ 19 ) (2) रेलवे विन कर्ष  
( 42 ) (3) श्रमिकों के केंद्रों ( ₹ 5 ) (4) वस्त्र-विकास  
राज्य ( 10 ) (5) नए नए हस्तकर्म ( ₹ 180 ) ( Poores Und  
L A, 1950 )

11 Explain fully any three of the following —

(1) वेल्ड फुल्लेन कडे हरेन पोलाकिल्लो जाता (2) दळिहोवपिई  
न ते कोरा व वेल्डिंग, (3) दळिहोवपिई बरीत हालत नार किं वार, (4)  
दळिहोवपिई व पुनरीक्षण व पुनरीक्षण (5) बाल्लोवपिई वार वार  
बाल्लोवपिई (Poona Tal. I. A. 1950)

12 Recognize the following —

ਸਰਕਾਰੀ ਪ੍ਰੀਤਮਾ ਪਾਠ ਸੰਸਥਾ (Poonam Uml, I. A., 1950)



